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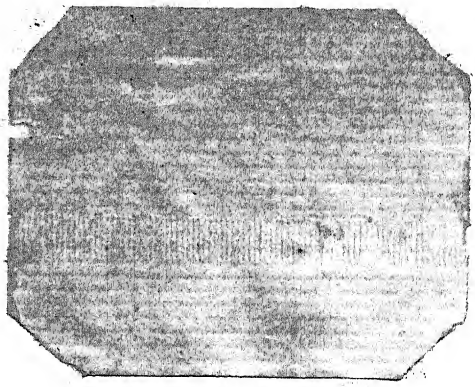

INTRODUCTION.

The subject-matter.

THE Purana which describes the occurrences of the Isana Kalpa and was related by Agni to Vasistha, is called Agneya. It consists of sixteen thousand stanzas distributed in three hundred and eighty-three chapters. The Puranas have obtained the name of *Panchalakshana* because their contents generally embrace five topics namely (1) Primary creation, or cosmogony, (2) secondary creation, (3) genealogy of gods and patriarchs, (4) reigns of the Manus, (5) history of the solar and lunar dynasties. The definition does not however necessarily signify that the Puranas exclusively deal with these topics only. On the contrary, every Purana dwells at length on one or more particular subjects and in some, these five primary topics occupy a very subordinate position. Our remark is particularly applicable to Agni Purana more than three-fourths of which have no connection however with the five principal topics. In the introduction Suta describes the subjects of knowledge, and therefore, the subject matter of this Purana, is two-fold—namely *Parâvidya*, sacred knowledge or theology and *Aparâ Vedya*, profane knowledge or the arts and sciences known to the people. The subject matter of the Agni Purana is thus described in the Introduction :—

AGNI said :— Vishnu is the fire of universal dissolution and I am Rudra. I will communicate unto thee the essence of learnings, the Purana, that is the cream of all sciences and the cause of all ; (13) [Containing an account of] creation and dissolution, of various families, periods of Manu and genealogies. The Lord Vishnu assumes the forms of fish, tortoise &. There are two sciences, superior and inferior. O twice-born one, the Vedas, Rik, Yayush, Saman and

Atharvan, the six auxilliaries of the Vedas, namely (Sikshā), the science of proper articulation and pronounciation, (Kalpa) ritual or ceremonial, (Vyakarana) grammar, (Nirukta) etymological explanation of difficult Vedic words (Jyotish) astronomy, (Chhandas) science of prosody, (Abhidhāna) lexicon, Mimānsā, Dharma Sastras, Puranakas, Nyaya, medical science, musical science, the science of archery and Political economy—these all are the inferior sciences. The superior science is that by which Brahma is comprehended (14—17). I will describe unto thee the great Purana, Agni, containing the great and eternal science of Brahma, that which is invisible, incomprehensible, stable and eternal; and is the cause of fish and other forms, recounted unto me by Vishnu and unto the celestials in the days of yore by Brahmā (18—19).

The general character.

In the general treatment of the subjects the author, however, does not stick to the five principal topics which should constitute a Purana. He even loses sight of the two-fold knowledge, divine and secular set forth by him originally in the introduction. He has introduced a number of topics, useful to men, without any system or method. His work is more like an Encyclopædia, containing a varilty of useful topics bearing on later Sanskrit learning for Vedic rituals are seen no where in the book.

The contents of this Purana clearly show that it has no sectarial leaning. It impartially treats of Vaishnava, Saiva, and Sakta forms of worship. It is more a compendium of Sanskrit learning than the advocacy of any particular form of religion. It is classed among the *Tamasa* or the delusive division of the Puranas. Professor Wilson thus remarks on the general character of this Purana.

"From this general sketch of the Agni Purana it is evident that it is a compilation from various works; that consequently it has no claim in itself to any great antiquity,

although from the absence any exotic materials, it might be pronounced earlier, with perhaps a few exceptions, than the Mahomedan invasion. From the absence also of a controversial or sectarial spirit, it is probably anterior to the struggles that took place in 8th and 9th centuries of our era between the followers of Siva and Vishnu. As a mere compilation however, its date is of little importance, except as furnishing a testimony to that of the materials of which it is composed. Many of these may pretend no doubt to considerable antiquity, particularly the legendary accounts of the Avataras, the section on regal policy and judicature and genealogical chapters, how far the rest may be ancient is perhaps questionable, for there can be little doubt that the Purana, and comprehending such incongruous admixtures, is not the entire work as it at first stood. It is not unlikely that many chapters were arbitarily supplied about 8 or 9 centuries ago, and a few perhaps even later, to fill up the chasms which time and accident had made in the original Agneya Purana."

He again remarks in his introduction to the Vishnu Purana :—

The cyclopædical character of the Agni Purana, as it is now described, excludes it from any legitimate claims to be regarded as a Purana, and proves that its origin cannot be very remote. It is subsequent to the Itihasas, to the chief work on grammar, rhetoric, and medicine, and to the introduction of the Tantrik worship of Devi. When this latter took place, is yet far from determined; but there is every probability that it dates long after the beginning of our era.

The materials of the Agni Purana are, however, no doubt, of some antiquity. The medicine of Susruta is considerably older than the ninth century; and the grammar of Panini probably precedes Christianity. The chapters on archery and arms, and on regal administration, are also distinguished by an entirely Hindu character, and must have been written

long anterior to the Mahomedan invasion. So far the Agni Purana is valuable, as embodying and preserving relics of antiquity, although compiled at a more recent date.

Summary.

Professor Wilson gives the following summary of the contents of this Purana which will give our readers some idea of the numerous subjects treated of in this work.

The early chapters of this Purana describe the Avataras, and in those of Rāma and Krishna, avowedly follow the Ramayana and Mahabharata. A considerable portion is appropriated to instructions for the performance of religious ceremonies; many of which belong to the Tantrik rituals and are apparently transcribed from the principal authorities of that system. Some belong to mystical forms of Saiva worship, little known in Hindusthan, though perhaps, still practised in the south. One of these is the Diksha or initation of a novice: by which with numerous ceremonies and invocation, in which the mysterious monosyllables of Tantras are constantly repeated, the disciple is transformed into a living personation of Siva, and receives, in that capacity, the homage of his Guru. Interspersed with these are chapters descriptive of the earth and of the universe, which are same as those of the Vishnu Purana; and Mahatmyas or legends of the holy places, particularly of Gaya. Chapters on the duties of kings and on the art of war then occur, which have the appearance of being extracted from some older work, as is, undobtedly, the chapter on judicature, which follows them, and which is the same as he text of the Mitakshara. Subsequent to these we have an account of the distribution and arrangement of the Vedas and Puranas and, in a chapter on gifts, we have a description of the Puranas, which is precisely the same and in the same situation, as the similar subject in the Matsya Purana. The genealogical chapters are meagre lists, differing, in a few respects, from those commonly received, as hereafter noticed, but un-

accompanied by any particulars such as those recorded or invented in the Markandeya. The next subject is medicine, compiled, avowedly, but injudiciously, from the Susruta. A series of chapters on the mystic worship of Siva and Devi follows; and the work winds up with a treatise on rhetoric, prosody, and grammar according to the Sutras of Pingala and Panini.

Date.

It is extremely difficult to find out exactly the period when this cyclopædic work was written. It was undoubtedly written long before the Mahomedan invasion. "The chapters, twelfth to fifteenth, in which a synopsis of the Ramayana and Mahabharata is given, conclusively prove that the work was written long after Ramayana and the Mahabharata and at a time when those works had become very old and abstracts of them, were likely to be prized by the general readers.' This is the view of Dr. Rajendra Lala Mitra. Besides many mystic rites, mantras and ceremonies, with which this Purana teems and many of which are entirely obsolete now and thoroughly inexplicable clearly prove its antiquity. The mantras are generally of the Tantric type. It may be that this work might have been written after Tantric form of worship had been introduced in this country. The likely inference is that this work was written after the Tantric period and as the author wanted to make a compilation of the history, mythology, rites, ceremonials, &c., of the Hindus for the information of the general readers he gave an account of many obsolete rites and mantrams that were in vogue in very ancient time.

Important topics

The numberless obsolete rites, ceremonials and mantrams described in this Purana, are of no interest to a general reader. But the chapters on medicine, materia medica and pharmacy as well as those on the treatment of elephants and horse diseases are highly interesting. Besides an exhaustive account of

Para-Vidya and the science of Brahma occurs in this Purana. It is a very interesting account and will prove, without doubt, highly useful to the readers. The chapters on Law-Courts, Judicial Officers, evidences, inheritance, boundary and other disputes, &c., may not be very useful to those who are familiar with the law literature of the Hindus codified by Manu, Mitakarshara &c., but they will afford a very profitable and interesting study to the general readers who have not the time and patience to go through those voluminous treatises. The subject of training in the use of arms and armour is treated in four chapters; of these archery is principally dealt with. These chapters are highly interesting and their abstracts will be found in Dr. Wilson's "essay on the Art of War as known to the Hindus." Dr. Rajendra Lala Mitra thus writes on the subject of *Gaja Ayurveda* and the veterinary art treated of in this Purana.

"The subject is named *Gaja Ayurveda* and is explained by one called Pālakapya and the latter, instead of addressing Susruta, makes Lomapada, king of Anga, the receiver of his instructions. At the close of chapter 291 Agni distinctly says that the instructions regarding horses had been imparted by Salihotra to Susruta and those regarding elephants had been communicated by Palakapya to the king of Anga; 'the obvious inference is that the two names indicate not the same but two different persons.

In the next chapters Dhanwantari again takes up the thread of the discourse and dwells at some length on the value of the horse as a vehicle, and proper times and modes of using the animal. He concludes by saying that he would quote the words of Sālihotra on the good and bad points of horses and on the veterinary art. Accordingly chapter 288th is devoted to the quotation in question. Sālihotra is said to have been a Rishi of great renown who had acquired the veterinary art from the celestial horse doctors the two Aswins and had written the first book on the subject for

human use. His work has not yet been met with, but an abridgment of it by Nakula, the fourth of the Pandu brothers, is still current and veterinary art is in India indicated by the name of the Rishi. The vernacular form in northern India and also in Bengal is *Salutert* and the practitioner of the art *Saluter*. In the reign of Ghiasuddin Muhammad Shah Ghilzai, A. H. 783-A.B. 1381, a Sanskrit work, styled *Salotar* appeared in a Persian dress under the name of *Kurrat-ul-mulk* and extended to 41 pages. Even before that, an Aarabic version had appeared under the name of *Kitabul Baitarat*, and subsequently in the reign of Shah Jahan a Persian translation was prepared of a Sanskrit work named *Salotorai* which extended to 16,000 slokas. There is nothing however to show whether the original of any of these three versions was the work of Salihotra or a later compilation on farriery. Seeing that the word Saloteri is now become a common noun for farriery, I am of opinion, that the Persian versions were not taken from the original work of Salihotra, but from a later compilation, and this is confirmed by the fact of the originals of the three versions having been of very unequal lengths. It is doubtful if the verses quoted in the Agni Purana retain the *ipsissima verba* of Salihotra or are paraphrases."

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AGNI PURANAM.

CHAPTER I.

OM![*] Salutation unto the Lord Vāsudeva.

Having saluted Nārāyana and Nara, the foremost of male beings as well as Saraswati (the goddess of learning) let us cry success.†

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* It is a mystic name of the deity used at the commencement of all prayers and sacred writings of the Hindus, who believe that the word was in existence even at the beginning of the world. It was first revealed to mankind by Brahma. His son again communicated it to Pippalada, Sanatkumar and Angiras,

The *Upanishadas*, the gnostic portion of the *Vedas*, understand the word *Om* as being synonymous with one and expressive of the unity of the God-head.

The Theological meaning of the word *Om* is:—The three Vedas, the Rik, Yayus and Saman; the three *gunas* namely the qualities of goodness, darkness and ignorance; the three worlds, heaven, the earth and the infernal regions; the three states of things—the creation; preservation and destruction, the three agencies of these personified as Brahma the Creator, Vishnu the preserver and Shiva, the destroyer; the three elemental forms, fire, wind and sun; the three sacrificial fires called the Dakshinas, Garhapatya and Ahavanya; three-fold learning contained in the three Vedas.

† This is a benedictory verse which occurs at the commencement of every Parvan of Mahabharata.

I bow again and again unto Sree,* Saraswati, Gouri† Ganesha‡ the lord Skandha,§ Brahmā, Vanhi,‖ Indra and other celestials and Vāsudeva (1).

Performing a sacrifice in honor of Hari, in (the forest of) Naimisha the Rishis Shounaka and others in the way of a conversation relating to a pilgrimage, welcomed Suta¶ and said to him (2).

THE RISHI said :—

O Suta, thou art adored by us. Do thou communicate unto us (an account) of the Truest of the True,** by knowing which one acquires omniscience (3).

SUTA said :—The lord Vishnu, endued with all spiritual powers,†† the Creator of the celestial region and others is the Truest of the True. By knowing that *I am Brahma*,‡‡ one acquires omniscience (4). Two Brahmas are to be

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* The goddess of riches.

† Gouri the consort of Siva.

‡ The son of Siva. He is considered as the most auspicious deity to whom adoration is offered at the beginning of every religious rite.

§ Name of Kartikeya the generalissimo of the celestial host. It is also a name of Siva.

‖ The Regent of Fire.

¶ The word signifies the offsring of a *Kshatriya* by a *Brahmin* woman. This mixed caste used to keep horses and drive cars in the days of yore. A particular family of this caste however became famous for its knowledge of Puranas and other sacred writings.

** This refers to the true knowledge of Brahma. According to the Aryan Rishis this is the knowledge which one aspires to acquire.

†† The word in the text is *Bhagavan* which means one who is possessed of *Bhaga* or spiritual power which is of six sorts namely, dominion, might, glory splendour wisdom and dispassion.

‡‡ It is a transcendental Vedic phrase meaning *I am Brahma*; this is the highest aspiration of a Vedantin. By continued spiritual exercises a man arrives at a stage of culture when it becomes psychologically impossible for him to think himself separate from Brahma. This phrase is thus expiained in Panchadasi, Chapter V.

known namely *Savda Brahma** and *Para Brahma*† and two branches of learning are to be mastered namely rites and ceremonials‡ and Sruti§ (5). Headed by Suka and Paila I repaired to the hermitage of Badarika. Bowing there unto Vyasa we accosted him and he communicated unto us the true Essence (of things) (6).

VYASA said :—

Do thou, O Suta, headed by Suka and others, hear of the True Brahma, the greatest of the great, communicated unto me by Vashistha when he was accosted by the sages (7).

VASHISTHA said :—Hear, O Vyāsa followed by the entire world, I will describe to you two sciences (Vidyā) which Agni, accompanied by the sages and celestials, communicated unto me in the days of yore (8). [I will describe unto thee] the Rik and the other Vedas in which is contained the knowledge of Para Brahma and which gives satisfaction to all the celestials, as well as the Purana communicated by Agni and which is designated by Brahma as *Agneya*. It

"The phrase (*Aham Brahmasmi*) I am Brahma cited in the Brihad Aranyaka Upanishad of Yayur Veda is thus explained :—The Infinite Intelligence, the Supreme Self, residing in the body, composed of the five elements, by the inherent force of Maya, but discovered as a witness by passivity, self-control and other means for attaining self-knowledge is the signification of (*Aham*.)

Brahma refers to the self-existent, all pervading Supreme Self. And (am) establishes the non-difference of the two intelligences expressed by I am (Brahma). If therefore the identity of the individual and universal intelligence be established, then the use of (I am Brahma) by one liberated in life necessarily implies no contradiction, but an established truth.

* The Vedas which is held in equal reverence with Brahma by the Hindus for its spiritual knowledge consisting in words.

† The Supreme Being to whose eternal existence the Vedas testify.

‡ *Srimitis* or the rules of rites and ceremonials. The word literally means *that which is remembered.*

§ The word literally means *that which is heard.* It is the knowledge revealed in the Vedas.

grants heavenly enjoyments and salvation unto men who read or hear it (9—10). And accosted by sages [I will describe] Vishnu, in the form of the fire of dissolution, the Brahma of light, the greatest of the great adored through *Jnâna* (knowledge) and *Karma* (religious rites) (11).

VASHISTHA said:—Do thou communicate unto me Brahma, Iswara, the boat for crossing the ocean of the world—the cream of sciences by learning which a man becomes omniscient (12).

AGNI said:—Vishnu is the fire of universal dissolution and I am Rudra. I will communicate unto thee the essence of learnings, the Purana, that is the cream of all sciences and the cause of all; (13) [Containing an account of] creation and dissolution, of various families, periods of Manu and genealogies. The Lord Vishnu assumes the forms of fish, tortoise &. There are two sciences, superior and inferior. O twice-born one, the Vedas, Rik, Yayush, Saman and Atharvan, the six auxilliaries of the Vedas, namely (Sikshā), the science of proper articulation and pronounciation, (Kalpa) ritual or ceremonial, (Vyakarana) grammar, (Nirukta) etymological explanation of difficult Vedic words, (Jyotish) astronomy, (Chhandas) science of prosody, (Abhidhāna) lexicon, Mimānsa,* Dharma Sastras,† Pura-

* One of the six Darshanas or systems, of Indian philosophy. It was originally divided into two systems. Purva-Mimansa or Karma Mimansa founded by Jaimini and Uttara Mimansa or Brahma Mimansa founded by Badrayana; but the two systems have very little in common with them, the first concerning itself chiefly with the secret interpretation of the ritual of the Veda and the settlement of the dubious points in regard to Vedic texts; and the latter dealing with the nature of Brahman or the Supreme Spirit. The first part is popularly known as Mimansa and the latter as Vedanta.

† The General body of law comprehending *achara* (ritual) *Vyavahara* (civil acts and rules) and *Prayaschitta* (expiation) is denominated the *Dharma Sastra*.

The *Dharma Shastra* is to be sought primarily in the *Sanhitas* (collections or institutes) of the holy sages, whose number according to

the list given by Jagnyavalkya is twenty: namely, Manu, Atri, Vishnu, Harita, Jagnyavalkya or Vajnyavalkya, Ushana, Angira, Jama or Yama, Apastamba, Samvarta, Katyayana, Vrihaspati, Parasara, Vyasa, Sankha, and Likhita, Daksha, Goutama, Satata ta and Vashishtha—Parasara, whose name appears in the above list, enumerates also twenty select authors; but instead of Jama, and Vyasa, he gives Kashyapa, Gargya, and Pracheta,—The *Padma-purana* omitting the name of Atri which is found in Jagnyavalkya's list, completes the number of thirty-six by adding Marichi, Pulastya, Pracheta, Bhrigu, Narada, Kashyapa, Vishwamitra, Devala, Rishyasringa, Gargya, Boudhayana, Poithnashi, Jabali, Sumantu, Paraskara, Lokakshi, and Kuthumi.—*Ram-krishna* in his gloss to the *Grijhya* or *Grijhya-sutras* of Paraskara, mentions thirty-nine, of whom nine are not to be found in any of the above lists. These (nine) are Agni, Chyavana, Chhagaleya, Jatukarana, Pitamaha, Prajapati, Buddha, Satayana, and Soma.

Several *Sanhitas* are sometimes ascribed to one author: his greater or less institutes, (*vrihat* or *laghu*,) or a latter work of the author, when old (*vriddha*.)

There appear to have been some more legislators, namely, Dhoumya, the priest of the *Pandavas* and author of a commentary on the *Yajur-veda*, Ashwalayana, who wrote on the details of religious acts and ceremonies, Bhaguri, who is quoted as the author of a gloss on the institutes of Manu, and Datta, the son of Atri.

By Parasara, author of one of the *Sanhitas*, (referring to the Hindoo division of the world into four ages,) are assigned, as appropriate to the *Krita-yuga*, or first age, the institutes of Manu, to the *Treta* or second, the ordinances of Goutama, to the *Dwapara* or third, those of Sankha and Likhita, and to the *Kali*, or fourth, (the present sinful age as it is deemed,) his (Parasara's) own ordinances. The distinction, however, does not seem ever to have been actually observed, the institutes of all and every one of the sages being respected as of equal authority next to those of Manu.

The *Manava Dharma Sastra*, or the *Sanhita* of Manu, is above all of them: it is regarded by us Hindoos as next in sanctity to our scriptures, the *Vedas*, and is the oldest of the memorial laws. The author of the *Manu-sanhita* is that Munu, who is *Swayambhuva* (sprung from the *Self-Existent*.) He is the grandson of Brahma and the first of the seven Manus who governed the world. It was he who produced the holy sages and the rest, and was not only the oldest but also the greatest of the legislators.

nakas,* Nyaya,† medical science, musical science, the science

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Besides the usual matters treated of in a code of laws, the *Laghu Sanhita* of Manu, which comprises in all 2, 685 *shlokas* or couplets, and is divided into twelve chapters, comprehends a system of cosmogony, the doctrines of metaphysics, precepts regulating the conduct, rules for religious and ceremonial duties, pious observances, and expiation, and abstinence, moral maxims, regulations concerning things political, military, and commercial, the doctrine of rewards and punishments after death, and the transmigration of souls together with the means of attaining eternal beatitude.

The other sages wrote *Sanhitas* on the same model, and they all cited Manu for authority, whose *Sanhita* must therefore be fairly considered to be the basis of all text-books on the system of Hindu jurisprudence. The law of Manu was so much revered even by the sages that no part of their codes was respected if it contradicted Manu. The sage Vrihaspati, now supposed to preside over the planet Jupiter, says in the law tract, that "Manu held the first rank among legislators, because he had expressed in his code the whole sense of the *Veda*; that no code was approved, which contradicted Manu; that other *Shastras* and treatises on grammar or logic retained splendour so long only as Manu, who taught the way to just wealth, to virtue, and to final happiness, was not seen in competition with them.' Vyasa too, the son of Parasara before mentioned, has decided, that the *Veda* with its *Angas* or the six compositions deduced from it, the revealed system of medicine, the *Puranas* or sacred histories, and the code of Manu were four works of supreme authority, which ought never to be shaken by arguments merely human. Above all he is highly honored by name in the *Veda* itself where it is declared that what Manu pronounced was a medicine for the soul.

* Puranas.

† It is the dialectic philosophy of Goutama dealing with the metaphysics of Logic. The text of Goutama's *Nyaya Sutras* is a collection of *Sutras* in five books or lectures each divided into two daily lessons and these again are sub-divided into sections.

Besides there are other important treatises namely (1) *Nyaya Lilavati* of Ballabha-acharya (2) *Tarkabhasa* of Kesava Misra (3) *Tarkabhasaprakasa* of Govardhana Misra (4) *Bhavartha-dwipika* of Gourikanta (5) *Tarkabhasa sara Manjari* of Mahadeva (6) *Nyaya Sangraha* of Ramalingakriti.

of archery and Political economy—these all are the inferior sciences. The superior science is that by which Brahma is

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There is another compendious work on Indian Logic *Padarthadipika* by Konda-bhatta a noted grammarian. There are some metrical treatises the most important of which are *Kusamanjali* and *Nyaya Sankshepa.*

Doctrine.—The order observed both by Gotama and Kanada, in delivering the precepts of the science which they engage to unfold is enunciation, definition and investigation. Enunciation (*Uddesa*) is the mention of a thing by its name. Definition (*Lakshana*) sets forth a peculiar property, constituting the essential character of a thing. Investigation (Pariksha) consists in disquisition upon the pertinence and sufficiency of the definition. Consonantly to this the teachers of philosophy premise the terms of the science, proceed to the definition and then pass on to the examination of subjects so premised.

In a logical arrangement the "predicaments" *padartha* or object of proof are six as they are enumerated by Kanada; viz substance, quality, action, community, particularity, and aggregate or intimate relation, to which a seventh is added by other authors; privation or negation. These again compose a twofold arrangement; positive and negative, *Bhava* and *abhava*, the first comprising six and the latter one.

According to the Buddhists this *padartha* or predicament is knowledge (*Jnana*) and according to the *Vedantists* the predicament or object is *Brahma* the universal being in whom all exists.

Gotama enumerates sixteen heads or topics: among which, proof or evidence and that which is to be proven are chief; the rest are subsidiary or accessory as contributing to knowledge and ascertainment of truth. They are (1) proof (2) that which is to be known and proven (3) doubt (4) motive (5) instance (6) demonstrated truth (7) member of a regular argument or Syllogism (8) reasoning by reduction to absurdity (9) determination or ascertainment (10) determination or disquisition (11) controversy (12) objecion (13) fallacious reason (14) perversion (15) futility (16) confutation.

There is no discrepancy between these two arrangements. They are held to be reconciliable; the one more ample, the other more succint; but both leading to like results.

Nyaya as well as the *Sankhya* concur with other schools of psychology in promising beatitude and *moska*, deliverance from the evil for the reward of a thorough knowledge of the principles which they teach.

comprehended (14—17). I will describe unto thee great Purana, Agni, containing the great and eternal science of

Soul then is that which is to be known and proven. Gotama, however, enumerates under this head, besides soul, it associate body, the external sense, intellect or understanding, mind of the internal organ, activity, fault, transmigration, fruit or consequence of deeds, pain or physical evil and lastly liberation, making together with soul twelve objects of proof,

I. Evidence or proof by which these objects are known and demonstrated is of four kinds:—(1) perception (2) inference of three sorts (consequent, antecedent and analogous) (3) comparison; and (4) affirmation (comprising tradition and as well as revelation).

II.—(*a*) The first and most important, of twelve objects of evidence or matters to be proven enumerated by Gotama, is soul. It is the site of knowledge or sentiment; distinct from body and from the senses; different for each individual co-existent person, infinite eternal, perceived by the mental organ. This is the living soul *Jivatma* or animating spirit of an individual person. But the Supreme Soul or *Paramatma* is one, the seat of eternal knowledge; demonstrated as the maker of all things. The individual soul is infinite for wherever the body goes there the soul too is present. It experiences the fruits of its deeds; pain or pleasure.

(*b*) The second object of evidence is body. It is the site of effort, of organs of sensation, and of sentiment of pain or pleasure. It is an ultimate compound; the seat of soul's enjoyment. It is earthly for the qualities of the earth are perceived in it.

(*c*) Next among objects of proof are the organs of sensation. An organ of sense is defined as an instrument of knowledge, conjoined to the body and imperceptible to the senses.

There are five external organs; smell, taste, sight, touch and hearing; they are not modifications of consciousness (as the Sankhyas maintain) but material, constituted of the elements, earth, water, light, air and ether respectively.

The pupil of the eye is not the organ of sight, nor is the outer ear the organ of hearing. But a ray of light proceeding from the pupil of the eye towards the objects viewed is the visual organ. Thus the ether contained in the cavity of the ear and communicating by the intermediate ether with the object heard is the organ of hearing.

Thus the organ of vision is lucid, the organ of hearing is etherial, that of taste aqueous, that of feeling ærial and that of smelling earthly.

Brahma, that which is invisible, incomprehensible, stable and eternal; and is the cause of fish and other forms, recounted unto me by Vishnu and unto the celestials in the days of yore by Brahmā (18—19).

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CHAPTER II.

VASHISTHA said :—Do thou describe unto me the fish and other incarnations of Vishnu the cause of creation & as well as the Agni Puranam as heard by thee from Vishnu in the days of yore (1).

AGNI said :—Hear, O Vashistha, I will describe the fish incarnation of Hari. The work of going through incarna-

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The site of the visual organ is the pupil of the eye, of the auditory organ, the orifice of the ear, of the olfactory organ, the nostril or tip of the nose; of the taste, the tip of the tongue, of the feeling the skin.

The objects, apprehended by the senses, are odour, flavour, colour, touch, and sound.

The existence of organs of sense is proved by inference from the fact of the apprehension of those objects. For apprehension implies an instrument to effect it.

The organs are six including an eternal organ, termed *Manas* or mind. It is the instrument which affects the apprehension of pain, pleasure or interior sensations, and by union with external senses, produces knowledge of exterior objects apprehended through them, as colour, etc.

(*d*) Next in Gotama's arrangement are the *Artha*) objects of sense; that is of sense; that is of internal senses, and he enumerates odour, taste, colour, feel and sound, which are the peculiar qualities of earth and the elements respectively.

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tions is intended for the protection of the pious and destruction of the wicked* (2).

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* cf. *Geeta*.

परित्राणाय साधुनां संहाराय च दुष्कृताम्।
धर्म्मसंरक्षणार्थाय सम्भवामि युगे युगे॥

For saving the pious, suppressing the wicked and protecting religions, I incarnate myself at every Yuga.

These incarnations are ten, *viz.*, Fish, Tortoise, Boar, Man-lion, Dwarf, Rama, Parashu Rama, Krishna, Buddha and Kalki. The following account of incarnations occurs in the Bhagavat Puranam. That Deity, first of all, bent upon the Celibate creation (of Sanatkumar *etc.*), practised a severe and flawless vow of Brahmacharyya as a Brahmana. Next, for the deliverance of this world, the Lord of Sacrifice, assumed the form of a boar, with the view of heaving up the earth sunk into the watery abyss. Thirdly, proceeding to the creation of sages, in the form of a divine sage, he propounded the science of devotion, which robs action of its binding power. In the fourth—the creation of the Spiritual Half (wife) becoming two sages—Nara and Narayana, He performed austere penance, accompanied with self-control. The fifth emanation was Kapila, the prince of the potent, who revealed to Asura, the Sankhya Philosophy, wherein ascertained the whole body of essential entities. Sixthly, prayed to that effect by Anasuya, wife of Atri, He assumed his sonship, and revealed the true nature of the Soul to Alarka, Prahlada and others. In the seventh emanation, He was born as Sacrifice, Akuti by Ruch, and in the company of his own offspring, the gods called Yamas, ruled during the Sayambhuba cycle. In the eighth, the mighty Lord was born of Merudevi by Navi, and revealed to sages the path held in reverence by persons in all the various stages of life. Prayed to that effect by the sages, He assumed His ninth form as King Prithu and brought forth plants and all other things out of the earth. Hence is this emanation, the fairest of all. On the occasion of the deluge at the end of the *Chakshusa* cycle, He assumed the form of a fish and saved Vaivasvata Manu, by embarking him on a vessel, which was but Earth in disguise. In the eleventh incarnation, the Lord, in the form of a tortoise, supported on his back the mountain called Mandara, as the gods and giants churned the ocean therewith. In His twelfth incarnation as Dhanvantari, and thirteenth as Mohini, he regaled the Gods with draughts of nectar, infatuating their rivals with the beauty of His

At the end of the past Kalpa* there took place an universal dissolution the instrumental cause of which was Brahmā. - There, O Muni, the earth and men were submerged under the rising ocean (3). At that time Manu† Vaivaswata

person in the female incarnation. Assuming His fourteenth form as Narasingh, He tore with His nails the inflated lord of Demons, resting Him on his own hips, even as a maker of grass-screens tears grass devoid of knots. In His fifteenth incarnation, desirous of recovering the three worlds, He went to the ceremony inaugurated by Bali, disguised as a Dwarf, praying for three paces of earth. In the sixteenth incarnation, enraged at the sight of the kingly caste warring upon the priestly, He purged the world of Kshatriyas, as many times as three times seven. In the seventeenth, beholding the degeneracy of men's intellects, he was born of Satyabati by Paracara, and divided into branches the tree of the Vedas. Next, to achieve the end of the gods, He assumed the form of Naradeva, and performed a great many feats of valour, such as the taming of the Sea. In the ninteenth and twentieth incarnations, having birth among the Vrishnis as Rama and Krishna, the Lord lightened the load of the Earth. Next, when *Kali* sets in, He will be born among the Kikatas as Buddha, son of Anjana, in order to delude the foes of the gods. Afterwards, in the twilight of *Kali*, when kings shall have mostly become robbers, the Lord will be born of Vishnuyasas, under the name of *Kalki*.

* A day and night of Brahma, a period of 4,320,000,000, Solar-sydereal years or years of mortals measuring the duration of the world and as many, the intervals of its annihilation.

† The name Manu is specially applied to fourteen successive mythical progenitors and sovereigns of the earth described in the Code of Manu and in the later mythology as creating and supporting this world of moving and stationery beings through successive *Antaras* or long periods of time. Swayambhuva, who sprang from Swayambhu, the self-born or Brahma, who according to one account divided himself into persons, male and female, whence was produced *Viraj* and from him the first Manu. According to others Swayambhuva converted himself into the first man called Swayambhuva Manu and the first woman called Shata-Rupa. The first Manu is the author of the Manu Samhita. He is sometimes called Prajapati, Hiranyagarbha and Prachetas. The next five Manus are mentioned in the following order :—

Swarochisa, Auttami, Tamasa, Raivala, Chakshusha. The seventh Manu, called Vaivaswata, is the present Manu.

practised hard penances for attaining objects of enjoyment and salvation. Once while he was pouring libations under a cassia fistula tree there arose from the water in his palms a small fish and said to him who was about to throw it :—" Pray, do not throw me away, O best of men, I fear very much the acquatic animals." Hearing it (Manu) threw it into a vessel. Increasing there in size the fish again told him. " Give me a bigger accomodation." Hearing its words the king threw it into a water-jar. Increasing there again in size it said to the King " O Manu, give me a bigger accomodation" (4—7).

Then thrown again into a tank it assumed proportions according to its size and said " Give me a larger room" and the Manu accordingly threw it into the ocean (8). In no time it assumed a size extending over a hundred thousand Yojanas. Beholding such a wondrous fish Manu, filled with surprise, said :—(9).

" Who art thou but Vishnu? O Nārayana, why dost thou, O Janārddana, overcome me with thy illusory power" ? (10).

Thus accosted by Manu the Fish said to him engaged in the work of protection :—" I have incarnated myself for the protection of the universe and destruction of the wicked (11). In the seventh day the ocean will submerge the earth. When a boat will approach thee do thou take all the seeds of creation and encircled by the seven Rishis, spend on it Brahmā's night, and bind this boat, with the huge serpent, to my born" (12—13). Having said this the Fish disappeared. The Manu awaited the appointed hour on the bark of the surging deep. He then got upon the boat. That fish had one horn of gold ten thousand Yojanas in length. He tied the ancient boat described by the fish to its horn (14—15). Keshava killed the Dānava Hayagriva*

* The following account about the *Matysa* or the Fish Incarnation of Vishnu occurs in the *Srimadbhagavatam*.

who destroyed the Vedas of Brahma. And chanting with hymns his glories he heard from the fish the Vedic mantrams and preserved them. And when Vārāha Kalpa set in Hari assumed the form of a tortoise (16—17).

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CHAPTER III.

AGNI said:—I will now describe the tortoise incarnation (of Vishnu) destructive of sins as heard by me. Formerly in the war between the gods and demons* the former, in con-

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A powerful demon, by name Hayagriva, pilfered the *Vedas* from Brahma. Vishnu saw this sinful act of the demon and wanted to kill him. Satyavrata, a royal sage, attained the rank of Manu. While he was performing ablution, Vishnu assumed the form of a small Fish and passed into his hands. The account then is the same as described in this chapter. The demon was killed after the deluge and the Vedas were restored to Brahma.

A fuller account of this Incarnation occurs in the *Matsya Purana*. There is however a divergent account to be met with in the *Mahabharata*. It has no reference to Hayagriva as in the Bhagavat and other Puranas. In the *Satpatha Brahmana* of the *Yayur Veda* a legend about fish occurs but there it has no reference to any special deity.

* The mythological account of this war between the gods and the demons or the *Suras* and *Asuras* is as follows:—

Vishnu, the lord of the creation, wanted to make his favourites the gods, immortal and powerful. He asked them to churn the ocean of milk so that ambrosia might be provided. The demons offered their services to the gods which they did not decline. When ambrosia was produced Vishnu, assuming the form of a beautiful damsel, distributed the whole amongst the Suras. Hence the quarrel arose. It continued for thousands of years. The demons were very powerful and some of them became invincible and unconquerable by the grace of their god Siva. Though they could not exterminate the gods, yet they defeated them often, drove them from the celestial region and took possession of it.

sequence of an imprecation from Durvāsā,* were defeated by the latter and humiliated. Then chanting the glories of Vishnu who was lying in the ocean of milk they said "Save us from the Asuras" (1—2). Hari then said to Brahmā and other gods "Do ye make treaty with the Asuras for churning the ocean of milk and securing ambrosia for the well-being of the celestials. In the interest of an important work even the enemies should be overtured for peace. I will make you partake of the ambrosia and not the Dānavas (3—4).

There were supposed to be thirty three millions of gods and goddesses—but Indra was their king and Lord. After the defeat of the Danavas on the shore of the churned ocean the gods lived in happiness for several years till a great Danava was born, who was known by the name of *Vitrasura*. He collected all the demons under his banner and declared war against the Devas. It went on for years and the gods were greatly assailed. Indra then went to Brahma for help who advised him to go to Dadichi for his bones to make an weapon with them. Dadichi agreed and Indra drove the demons away with that dreadful weapon.

Many years passed in peace when the demons again gathered round a leader named Taraka. Shiva helped them and the gods grew weakened gradually. The celestials, after holding a council, thought of arousing Shiva from his Yoga-Sleep through the help of Madana, the god of love. Mahadeva awoke and begat Kartikeya or Uma. He became the commander-in-chief of the celestial army and defeated the demons.

Again the demons grew powerful under two Danava-chiefs named Shumbha and Nishumbha. At this time Durga went to the battle-field and destroyed the Danavas.

There is however a spiritual significance about the story. The war between the gods and demons going on eternally means the struggle between good and evil that we find in this world. The gods are the representatives of good spirit and the demons those of the evil. The final triumph of the gods means the ultimate victory of good over evil in this world.

* A dreadful Rishi, who was of a highly wrathful temperament. Every one stood in dread of his imprecation.

Making the mount Mandāra* the churning rod and Vāsuki† the rope do ye vigilantly churn the ocean of milk with my help" (5).

Then making the covenant as suggested by Vishnu the Daityas came to the ocean of milk. Then the celestials began to churn it where the tail (of the serpent) was (6). When the celestials were distressed with the sighs of the serpent they were consoled by Hari; and when the ocean was thus churned the mountain could not support itself and entered into the water (7). Then assuming the form of a tortoise‡ Vishnu supported the mount Mandāra. From the churning of the ocean of milk (first) came out a dreadful venom (8). Hara kept it in his throat and was (accordingly) called blue-throated. Then arose the goddess Vāruni§ next Pārijata‖ and then Koustava¶ (jem) (9). Then came out celestial kine and nymphs and then Lakshmi** who went to the side of Hari. Beholding her and chanting her glories all the deities regained their (former) beauty (10). Then came out Dhanyantari the founder of Ayurveda†† holding an

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* The first mountain of the world.

† A serpent, the sovereign of snakes. In Mahabharata Vasuki is the king of a clan of barbarians called Nagas.

‡ This is the Kurma or Tortoise incarnation of Vishnu.

§ A kind of wine which was a favourite drik of the celestials.

‖ A kind of celestial flower a favourite of Sachi, the queen of Indra.

¶ A jewel worn by Vishnu on his breast.

** Goddess of prosperity the consort of Vishnu.

†† The Hindu system of medical science the promulgator of which was Dhanwantari.

The mythological account of the Hindus traces the origin of *Ayurveda*, their medical science, in the beginning of the *Kali yuga*, when *Brahma*, taking compassion on man's weak, degenerate and suffering state, produced the *Upaveda* or commentary on the sacred *Vedas*, which consists of four treatises (1) the *Dharmashastra*, the science of law (2) *Dhanurveda*, the science of the bow, (3) *Gandharva Veda*, the science of music, (4) *Ayurveda*, the science of life. Thus a systematic treatise on medical science is given by *Brahma* to mankind

earthen pot full of ambrosia (11). Taking ambrosia from his hands the Daityas gave half of it to the gods and went

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to teach them properly the manner of living in the world by preventing and curing diseases. This sacred medical work of the Hindus resembles in form and style the fourth sacred *Veda* namely the *Atharvan*. It describes the means of keeping health, the causes of diseases and the ways of curing them. The original work was divided into eight sections.

They are :—

(1), *Salya* or surgery; it deals with the method of removing external substances such as grass, wood, stones &c. accidently getting into the body: explains the method of removing dead child from the mother's womb, of healing wounds and using various surgical instruments in operations.

(2). *Salakya*; it deals with the description and treatment of the external and organic diseases of the eyes, ears, mouth and nose &c.

(3) *Kaya Chikitsa* or an account of the diseases affecting the whole body as fevers, consumption, mania, epilepsy, leprosy, diabetes and other diseases.

(4). *Bhuta Vidya* or the means of restoring the deranged faculties of the mind on account of a man's being possessed by devils.

(5). *Kaumarabhritya* or the treatment of infantile diseases.

(6). *Agada* or the administration of poisons and their antedotes.

(7). *Rasayana* or an account of the medicines which cure all diseases, restore general health and youth.

(8). *Bajikarna* or the means of restoring the manhood and increasing the human race.

Thus we see that *Ayurdeva* is the first systemetic work on Hindu medicine which was revealed by Brahma who first instructed the patriarch Daksha. He wrote a book named *Chikitsa-darshana* and communicated the medical sciencc to the two Ashwinis or offspring of the sun. Others say that Brahma communicated the Ayurveda to Surya. The Ashwinis were the medical attendants of the gods and authors of several treatises on medicine one of which was named *Chikitsa-ratnatantra*. As the gods were ever youthful and healthy sufferlng from no diseases they stood in no need of a physician. The Ashwinis however performed many surgical operations for the gods. Being cured of his paralytic arm by the Ashwinis Indra learnt Ayurveda from them.

away with the other half. Vishnu, the root of creation, then assumed the form of a (beautiful) damsel (12). Beholding

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Thus it is evident that for a considerable time the knowledge of *Ayurveda* was confined amongst the gods. Sometime after this, however, with the prevalence of wickedness and iniquity, mankind began to suffer from various diseases. Grieved at this, the sages *Varadwaja* and *Atreya* convened a meeting of the *Munis* in the Himalaya mountains. According to the account in Charaka there were present the sages Angira, Jamadagni, Vasistha, Kasyapa, Bhrigu, Atreya, Gautama, Sankhya, Pulastya, Narada, Asita, Bamdeva, Markandeya, Aswanayana, Parikshita, Bhikshuratreya, Bharadwaja, Kapinjala, Vishwamitra, Aswaranya, Bhargava, Chayabana, Abhijit, Gargya, Sandilya, Abarkshi, Devala, Galava, Saukritya, Vaijavapaya, Kusika, Vadarayna, Kaikasaey, Dhauma, Marichi, Kasyapa, Sarakshya, Hiranakshya, Lokakshya, Paingi, Saunaka, Sakuneya, Gautamayani and others.

After some deliberations they all arrived at the conclusion that the only means of saving humanity from such a disaster was to send one of their number to the thousand-eyed deity Indra and to obtain from him the knowledge of medicine. Varadwaja was selected. The sage went to the king of gods and returned with the knowledge of Ayurveda. He related to the Rishis the precepts that he had learnt from Indra. They consisted of (1) *Samana* or the general character of everything, (2) *Visesa* or classification, (3) *Dravya* or elements, (4) *Guna* or qualities, (5) *Karma* or actions, (6) *Sanyoga* or combination. Of those Rishis Atreya communicated his knowledge of medicine to his numerous pupils.

Then again after the deluge when the Vedas were lost the gods and demons churned the ocean for finding out the water of immortality. When the ocean was churned many precious gifts or *ratnas* came out. Among them was Dhanwantari the physician or holy sage who came out with water of life or *Amrita*. He was a pupil of Indra in Ayurveda and practised medicine in heaven. Seeing the miseries and diseases of mankind he came down on earth to instruct them in the science of life. He afterwards became the king of Kasi and performed many celebrated cures. Witnessing the miserable condition of mankind the Rishis sent a deputation to Divadasa or Dhanwantari requesting him to teach them the science of life. This deputation consisted of Oupadhnuba, Baiturana, Aurabhra, Karabirja, Goupura, Rukeeta and Susruta who followed the king to retirement. Of them Susruta was selected to abridge the Ayurveda.

her endued with beauty, the Daityas, overcome with facination, said "Be our wife, take this ambrosia, O fair one and make us partake of it" (13).

Saying "So be it" Hari took it from them and made the celestials drink of it. Assuming the form of the moon Rāhu* drank up the portion offered to the sun and moon and therefore his head was severed off his head by his enemy Hari. He then said to Hari, the giver of boon "By thy mercy I have attained immortality 14—15)." "Rahu is mortal still he will possess the sun and the moon during the ecclipse as well as the other planets. Charities made at that time will be imperishable (16). To it Vishnu replied "So be it" along with all the immortals, casting off his female form. He was then requested by Hara to show (this form) unto him (17). The Divine Hari then displayed his female form unto Rudra. Overpowered by his (Vishnu's) illusory power, Shambhu, renouncing Gouri, longed for that damsel (18). He became naked and looked like a maniac. He held the woman by the hair and she, releasing her hairs, ran away. He too followed her (19). Wherever dropped Hara's seminal fluid there sprang up fields of his phallic emblem and gold (20). Then knowing that this was her illusory form Hara assumed his own real form. Hari then said to Shiva "O Rudra, my illusory power has been overpowered by thee (21). There is no other male being on earth who is capable of discomfitting my *Maya*."†

* The ascending node; in mythology the son of *Sinhika*, a Daitya, with the tail of a dragon whose head was severed from his body by Vishnu, but being immortal the head and tail retained their separate existence and being transferred to the stellar sphere, became authors of ecclipse the first specially, by endevouring at various times to swallow the sun and the moon.

† For a right interpretation of broad outlines of the Vedanta Philosophy one must begin with Maya. It is a term pretty commonly used, but with wide distinctions. It has a scientific and a popular signification both of which it will be our purpose to show in the present notice.

Thereupon not obtaining the ambrosia the Daityas were defeated by the Devas in battle. The gods then repaired

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Maya has been defined as the inherent force residing in the Supreme Brahma—which is essentially existent and which cannot be differentiated. As the consuming flame of fire imparts an idea of its force, so the potentiality of force present in Self is plainly seen in the objective world. But this Maya cannot be said to be one with Parabrahma, nor as something distinct, in the same way as the consuming force of a fire cannot be said to be the fire itself. Then again if you admit it as a separate entity you cannot by any means describe its separate existence. (*Panchadasi*, Book II. V. & 43.)

It will thus be evident that Maya and Parabrahma are but another name for Matter and Force. We all know force cannot exist without matter as a separate entity, yet to say that it is the same as matter, is absurd. Hence in the text quoted we find the non-dualist asking his opponent a Madhyamika Buddhist to describe force as a separate entity. But it may be urged that Parabrahma is force, and we have seen Maya to be also a force—therefore we have force × force—or force within force something equally absurd. A condition which the mind fails to comprehend. But such apparent ambiguity is far from real. For Maya is matter in its undifferentiated condition in which the difference between matter and its indwelling potentially is minimised to the lowest numerical figure; it is the boundary line of matter and force, where matter losing its grossness assumes the subtlety of *super* ethereal *finis*, where no matter is distinguishable as such, but all is spirit or force. And such inference is derived from Nature. To quote a familiar illustration, the transition from a mineral to a vegetable and from vegetable to animal is so gradual that it is impossible to distinguish the one from the other. Even at the present moment science is undecided as to whether certain classes of the lowest vegetables belong to the mineral class or the last in the scale of the animal series belongs to the vegetable. So much do they resemble each other. If such a view be accepted the apparent inconsistency is removed. Virtually then difference between Mula-Prakriti (Matter in its undifferentiated cosmic condition) and Purush (its spirit or Parabrahma) for all practical purposes is nil. Hence the Western Materialist, denying Spirit all over, concentrates his attention on his material atoms which with their indwelling potentiality supply him with a sufficient cause to answer for eve phenomenon. The Vedantist therefore presents the sharp point of a double-edged sword

to their celestial home. He who reads this account goes to the celestial region (22).

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to his opponent which takes the ground from under his feet and makes his own position invincible.

Now Maya is described as a force and it is elsewhere defined as something indescribable, which is neither existence (*sat*) nor non-existence (*asat*)—in short it is one with Ignorance, which again being the chief factor of the grand cosmos is the same as Prakriti of Kapila. Therefore Maya is nothing less than matter. Now this Maya existed potentially in the Parabrahma, and if we say that by an act of volition created he the objective world from the very same Maya, we imply no such contradiction as the Hebrew accounnt of God's creating the world out of nothing. But then we may be asked Parabrahma is an impersonality, and volition is due to consciousness which it can lay no claims to. To such of our task masters we reply that matter *per se* is unconscious and inert, and can bring forth nothing until acted upon by an intelligent co-operation of a force and that the Parabrahma is Consciousnes itself, consequently the impress of change which it produces in the mass of inertia to make it evolve things varied and innumerable is tantamout to the volitional agency of a personal creator. Then again if it be asked that since Parabrahma is a pure spirit, how can it have any connection with matter which is its antagonist? We have seen that spirit and force are convertible terms, and we have likewise seen that force cannot exist without matter, hence where ever there is force there matter must always be;—to sum up then we find, Maya existed in the Parabrahma, and it is the same Maya which brough forth the universe in a natural order of sequence by undergoing mutations impressed upon it through its force or Parabrahma. It is unnecessary here to dwell upon the consecutive series of changes, suffice it to say that from its undifferentiated condition,—a state in which it had no properties to distinguish it, for properties are due to the elements, ether and the rest, its pre-elementary condition if we may be allowed such an expression—it became subtle, and then gross, and ultimately quintuplicated. Change, then, is the law of the universe, without it the earth would lose its freshness and beauty; change every where and at every moment is the grand centric law round which are deposited the ni us, and the nucleoli of future planets, their satellities &c., as surely as it leads to the slow and gradual, but sure disintegration of the existing ones. In this way there never was a time, when the world was non-existent, nor will there ever be a time when it will be totally destroyed

CHAPTER IV.

AGNI said:—I will now describe the tortoise incarnation (of Vishnu) destructive of sins.

Having vanquished the celestials Hiranyāksha* became their lord and settled in their region (1). The celestials then repaired to Vishnu and chanted his glories, who assuming the form of a sacrificial boar and killing their thorn the Dānava together with all (other Daityas) protected virtue and the gods. Afterwards Hari disappeared.

(Kapila); though in truth it may be laid down that the earth we inhabit is not the first of the series and that our human race is not the first that has been called into existence. From close reasoning this must naturally establish itself. For if the Parabrahma is eternal and essentially existent, and if such Parabrahma must have its Maya wherein to reside, if the contact of the two induce changes which end in words usually called creative, but strictly speaking evolutional, then where is the beginning and the end in such a plan?

Another signification of Maya is *illusion*. This consists in believing the world and all its goods to be real, and thus entranced to hunger after material comforts. As an apt illustration we may refer to the story of Narada. Narada was enquiring of Krishna one day what Maya was. They were travelling together in a sandy waste; Narada feels thirsty, and wants some water to drink, a shed was pointed out, where he repairs leaving his companion to wait for him. The proprietress of the shed happened to be a young damsel whom Narada had no sooner seen, than he fell head and ears, over, in love. His thirst for drink was gone, but he was now possessed with a thirst for obtaining the fair creature's hands. He marries her, he gets several children and removes with his family from place to place to avoid disaster till ultimately his wife and family are drowned while crossing the bed of a river; and he is found bewailling the loss of his dearly beloved wife. In such a juncture Hari puts in appearance; to his queries Narada gives no reply but intent on grief he weeps as loudly as ever. He is full entranced in the meshes of Maya. Bhagavan deprives him of the charm; when lo! Narada is again restored to Jnana. He has now seen Maya.

* A demon chief.

Hiranyāksha had a brother by name Hiranyakashipu (2—3). Having vanquished the celestials he occupied all their possessions and monopolised their share in the sacrificial offerings. Having assumed the form of a man-lion he killed him together with all the Asuras and re-established the Suras (celestials) in their own stations. Nārasinha* (man-lion incarnation of Vishnu) was then worshipped by the celestials.

Formerly in the war between Devas and Asuras the Suras were defeated and driven out of heaven by Bali and his followers and sought the protection of Hari. Having promised safety unto the celestials, been prayed for by Aditya and Kashyapa† and been born as a dwarf from Adityā he went to the sacrifice of Bali‡ who promised to

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* *Man-lion* incarnation of Vishnu. The following is the mythological account of this incarnarnation.

In ancient time there were two demon kings named Hiranyaksha and HiranyaKashipu. They were deadly enemies of Vishnu and tried their best to put down his worship. Their attempts were however baffled by the birth of a pious son of Hiranya Kashipu, by name Pralhada, who was a devout follower of Vishnu. HiranyaKashipu tried every possible means to induce his son not to worship Vishnu but he was unsuccessful. He then tried to kill him, by throwing him down from a mountain summit, by placing him under the feet of a mad elephant and by various other means, but all to no purpose. One day growing exasperated he asked his son "Where is your Hari?" Pralhada said "My Hari is everywhere—He is even in this pillar before you." The Danava king, in anger, struck the pillar with his foot and anon Vishnu came out inhis man-lion form and killed him.

† He was the son of Marichi, the son of Brahma and one of the progenitors of created beings. In Puranas he is described as the husband of Aditi and twelve other daughters of Daksha, and father of gods, demons, men and of the entire animal creation. He is one of the seven sages and father of Vivaswat and Vishnu and grand-father of Manu. Aditi had twelve sons of whom Shukra was the eldest and Vishnu the youngest.

‡ Bali was a powerful and pious king. Even now people point out his city near Madras. The king grew so very powerful by his virtues that even Indra the king of celestials had to give his sovereignty unto

give whatever riches one would pray for, and began to recite *Srutis** at the Palace-Gate (4—7). Having heard the Dwarf recite the Vedas (Bali) wanted to grant him a boon. Although prevented by Sukra† Bali said :—"I will give thee whatever thou shalt want." Whereupon the Dwarf said to Bali :—"Grant me land for placing my three feet." (Bali) said to him "I give" (8—9). When water‡ dropped into his hand the Dwarf became un-dwarfish§ and occupied the regions *Bhur* (earth) *Bhuvas* (atmosphere) and *Swas* (celestial world) with his three feet (10). Hari (then) sent Bali to *Sutala*‖ and conferred all the regions on Shakra.¶ Having chanted the glories of Hari along with all the celestials Sakra became the lord of the universe and happy (11)

Hear, O twice-born one,** I will describe the Parashu Rāma incarnation. For relieving the earth of her burden

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him. Therefore to kill him Vishnu incarnated himself as a dwarfish Brahmana.

* All the sacred writings of the Hindus are divided into two classes namely *Sruti* or what is heard or revealed and *Smriti* or what is remembered. The *Vedas* constitute the Sruti for they are regarded by them as revealed and the sacred Laws &c now pass under the name of *Srmiti*.

† He was the priest of the Daityas and the presiding priest of the Sacrifice undertaken by Bali.

‡ The practice amongst the pious Hindus is that whenever one wants to make any gift in a sacrifice or a religious rite he takes up water in his hand and with a promise pours it into the hand of the recipient.

§ *v.* He assumed a huge size which startled the on-lookers and proved what Sukra had said.

‖ Nether region. Another mythological account is that Vishnu placed one foot on earth, one in the sky and wanted room for the third. Bali then offered his head. Vishnu placed his third foot on it and sent him down to the nether region, where even now Bali is reigning.

¶ Another appellation of Indra, the king of gods.

** Brahmana : his second birth is said to take place when he puts on his sacrificial thread.

and establishing peace Hari incarnated himself; and having smothered the proud Kshatryas* he protected the gods and Vipras. From Jamadagni and Renukā he was born as Bhārgava, proficient in the use of arms (12—13).

By the grace of Dattātreya† the thousand-armed Kartavirya became the Lord Paramount of the world. Once

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* The military caste. The following is the text of Manu on the origin of castes.

"For the sake of preserving this universe Brahma allotted several duties to those who sprang respectively from his mouth, arm, his thigh and feet.

To Brahimanas he assigned the duties of reading the *Veda* and teaching it, of sacrifing, of assisting others to sacrifice, of giving alms and of receiving gifts.

To defend the people, to give alms, to sacrifice, to read the Veda, to shun the temptations of sexual enjoyment constitute in short the duties of the Kshatryas.

To tend cattle, to bestow properties, to sacrifice, to read scriptures, to carry on trade, to lend money on interest and to cultivate land are the duties of the Vaisyas.

To serve the three other castes is the duty of the Sudras.

Mr. Muir has collected many passages relating to the origin of castes and finds it "abundantly evident that the sacred books of the Hindus contain no uniform or consistent account of the origin of castes, but, on the contrary, present the greatest varieties of speculation."

The earliest reference is to be seen in *Purusha-Sukta* of *Rigveda* which is considered by many as an interpellation.

In this hymn it is stated that Purusha being divided "The Brahman was his mouth; the Rajanya was made his arms, the Vaisya was his thighs; the Sudra sprang from his feet. On this point Mr. Muir thus remarks;—

"In a hymn of this allegorical and mystical character it cannot be assumed that the writer intended to represent it as a historical fact that four different classes sprang from different parts of Purusha's body; any more than he desired to assert as literally true, what he has stated in verses 13 and 14 that "the moon was produced from his mind, the the sun from his eye &c.

† The name of a great Rishi. An account of this Rishi occurs in Markandeya Puranam.

while a-hunting he was tired in the forest and invited by the Muni Jamadagni. The king with his retinue was fed by him by the favour of Kāmadhenu* (14—15). (The king) then prayed for the cow and (the sage) not agreeing he pilfered it. Thereupon Rāma, with his axe, cut off the head of the king in battle and brought back the cow to his hermitage. One day while Rāma was out into the forest Kartavirya's sons, out of enmity, killed Jamādagni. On his return Rāma saw his sire slain and was stricken with grief in consequence thereof (17—18). Having divested the earth of the Kshatryas for twenty one times, made five wells in Kurukshetra† offered oblations to the departed manes and conferred the earth on Kashyapa the Lord settled himself on the mount Mahendra. Hearing of the incarnations of tortoise, boar, man-lion, dwarf and Rama a man repairs to the ceslestial region (19—20).

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CHAPTER V.

AGNI said :—I will now describe Rāmāyana‡ which gives enjoyment and emancipation as described formerly by Nārada§ unto Valmiki (1).

* A fabulous cow that gives whatever is prayed for.

† The field where the great battle was fought. Modern Panipat is now pointed out as the proper place.

‡ Literally it means *history of Rama* the great epic of the Hindus written by the sage Valmiki.

§ He is one of the well-known celestial sages. In the Vedas he is described as one of the descendants of Kanwa and author of several hymns of the Rig-veda. In mythology he is often associated with Parvata and acts like a messenger of gods to men, and is known as the son of Brahma. He is the friend of Krishna and is the inventor of *Vina* or lute. In the Mahabharata he is described as the king of the celestial musicians.

NARADA said:—Brahmā sprang from the lotus navel of Vishnu; his son was Marichi; his son was Kashyapa; his son was Surya whose son again was Vaivaswata Manu (2). From him sprang Ikshwaku in whose family was born Kakuthstha. His son was Raghu; his son was Aja whose son was Dasharatha (3). For the destruction of Rāvana Hari incarnated himself in four parts. King Dasharatha begat Rāma on Koushlyā (4). He begat his son Bharata on Kaikeyi and Lakshmana and Satrughna on Sumitrā. Rishyashringa*

The following account of Narada's telling Valmiki about Rama occurs in the first chapter of Ramayana:

The ascetic Valmiki asked that best of sages and foremost of those conversant with words, ever engaged in austerities and Vaidika studies, Narada saying,—"Who at present in this world is alike crowned with qualities, and endued with prowess, knowing duty, and grateful, and truthful, and firm in vow,—who is qualified by virtue of his character, and who is ever studious of the welfare of all creatures? Who is learned, hath studied society, and knoweth the art of pleasing his subjects? And who alone is ever lovely to behold? Who hath subdued his heart, and controlled his anger, is endowed with personal grace and devoid of malice; and whom, enraged in battle, do even the gods, fear? Great is my curiosity to hear of such a person. Thou canst, O *Maharshi*, tell me of a man of this description." Hearing Valmiki's words, Narada, cognizant of the three worlds, said with alacrity,—"Do thou listen! Rare as are the qualities mentioned by thee, I will, O sage, having duly considered, describe unto thee a person endued with them. There is one sprung from the line of Ikshwaku, known by the name of Rama.

* In one of the deepest and most romantic glens of the Maisur Malnad, formed by the Western Ghats, is nestled the shrine of Sringesva of Kigga. The locality is extremely picturesque, and the habits and customs of the inhabitants are very primitive. The soil is rich, and, though thinly scattered, the peasants are by no means over-industrious. The productions are among the most valuable, consisting of supari, cardamoms, rice, &c. Territorially, the village of Kigga is in the Koppa Taluka of the Nagar Division. There is a tradition attaching to this shrine to the effect that no drought will ever approach within 12 gavadas of the god. In seeking the origin of this tradition, the following legend has been gathered. It is scarcely neccssary to

gave Payasha unto them (the queens) after completing a sacrifice and they partook of it and from them were

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remark that the people of the country accept its truth. But a simpler explanation may easily be arrived at. The temple is built close to the eastern base of the Western Ghats, and as their gigantic peaks intercept and appropriate the precious burden of the clouds during the S. W. monsoon, the locality happens by a simple natural law to be highly favoured with rain. The local priest-hood, with a view to enhance their own importance and gains, have turned the naturnal phenomenon to their own advantage, clothing it with a religious and supernatural garb.

'Vibhandaka Muni, son of Kasyapa, who was the son of Marichi Brahma, consulted his father as to the choice of the best place for *tapas*, and was directed to the spot in which the river Tungabhadra runs in three different directions. Vibhandaka thereupon went in search of such a place, commencing from the source of the river, and after passing various tirthas and holy spots, at Sringapura (modern Sringeri), and identified it with the locality ordained by his holy father, from the Tungabhadra three making different sweeps in its course. The Rishi here performed the rite of *tapas* rigorously for three thousand years, and its severity (lit. *jvala* flame) penetrated Indra's heaven and seriously disturbed its denizens. They in a body complained of it to their ruler, who directed one Chitrasena to interrupt the *tapas* of Vibhandaka. Chitrasena thereupon conveyed Indra's behests to Urvasi (the head of celestial frail beauties), who then went to the Rishi's Asrama or hermitage. The ascetic was then absorbed in *dhyana* or contemplation. Towards evening (*pradosha*) Vibhandaka went to bathe in the river, and was deeply smitten with the celestial nymph whom he encountered on the road. He afterwards proceeded to the river, and performed his ablutions, to about the same time a doe came to drink in the river and unconciously imbibed the washings of the ascetic. The animal immediately became great with young, and in time was delivered of a human male child, with the unusual addition of two horns like those of the deer. The mother ran away directly after, and Vibhandaka, who arrived at the river-side about that time, heard the wailing of the infant. By second sight *(divya jnanam)* he perceived that the child was his own flesh and blood and conveyed it to his Asrama, where he brought the child up, feeding him with his own fare of roots, leaves, &c., and performing over him the prescribed rites, such as *Namakarana, Jatakarana, Upanayana, &c.*

When the boy was about twleve years old, the Paramesvara and Parvati were one day taking an airing in the celestial regions, attended by their retinue of evil spirits, ghosts, and devils, and were much surprised to find a child in such company. They alighted on the spot and blessed the boy, investing him with the *varam*, or power of destroying famine and drought within twelve yojanas of his abode.

'Once upon a time, when Romapada Maharaja was ruling the kingdom of Anga, it was overtaken by an unusual drought of twelve years' duration, and the people were in great suffering, no food or drink being procurable for men or cattle. At this juncture the divine Rishi Sanatkumara, who has the privilege of visiting the earth whenever the fancy seizes him, went to see the afflicted country and its unfortunate ruler. He was duly received by the Raja, and informed him that if the young Rishya Sringa, son of Vibhandaka Muni, could be induced to visit the country of Anga, it would get rain in abundance, and regain its usual prosperity. Romapada (bare-footed) could make nothing of this information and consulted all the wise men in his dominions on the subject. They referred to their sacred books, and told him that the Asrama of Vibhandaka was situated on the banks of the Tungabhadra river, which was in the southern direction. The advisers moreover expressed their own inability to bring Rishya Sringa to Anga, but suggested that the Raja should employ dancing girls of surpassing beauty to allure the young Rishi to the desired place. Acting upon this practical suggestion, Romapada sent several lovely women of equivocal character, with large supplies of scents, cloths, jewels, and wealth, and directed them to conduct Rishya Sringa to his capital, by every means in their power, whether fair or foul. They at first established a depot at a place called Narve, and taking advantage of Vibhandaka's absence from the hermitage, gradually initiated the unsophisticated young Rishi in the pleasures of the world, escaping from the certain malediction of the father to their own retreat at Narve. The enchanted young man one day asked his enchanters the object which prompted their unusual attentions. They gave highly beguiling pictures of the wealth and beauty of their own country, and invited him to go with them to enjoy the same. The young Rishi was completely overcome by the artifices of these deluders, and consented. Taking advantage of the father's absence at the river-side, dancing-girls took Rishya Sringa with them and started for Angadesa. In the meantime the long withheld rains descended upon that country, and there was soon joy, plenty, and prosperity in it. Romapada took a large retinue about half way and met Rishya Sringa, and conducted him to his capital, where every honour

and worship was paid to him. Sometime after, the Maharaja praising the Rishi very much, offered to give his daughter, Santadevi in marriage, and the offer was accepted. The wedding came off with due pomp and *eclat*, and the happy bridegroom dwelt for some time in the country of his adoption.

'About this period, Dasaratha king of Ayodhya, was in deep distress from the absence of an heir to his throne. Narada paid him a visit and divining cause of his host's dejection, advised him to invite to his court the Muni Rishya Sringa, who would bring about realization of his wishes. Dasaratha did accordingly, and Rishya Sringa conducted a *yajna* (sacrifice) called *Putra Kameshti* in which the god Agni came out of the cacrificial fire, and handing a cup of *Paramanna (Payasa)*, told the Raja to distribute its contents among his wives, whereby he would get four sons, named Rama, Lakshmana, Bharata, and Satrughna. The god thereupon vanished out of sight. Dasaratha followed the directions of Agni, whose prophecy was duly fulfilled. Rishya Sringa soon after returned to his father's old Asrama, but did not find him there. His father's disappearance afflicted him very much, whereupon Vibhandaka emerged from the Linga of Malahanisvara. The son was overjoyed, paid him due reverence, and asked him where he could best conduct *tapas*. Vibhandaka referred him, however, to Maha Vishnu, who was living in the Sahyadri hills. Rishya Sringa was accordingly proceeding in that direction, when he was benighted on the bank of a stream near Nirmalapura (modern Nemmar). He stopped there to perform his evening religious rites, when a Rakshasa named Vyaghra (tiger) rushed upon him with the object of swallowing him up. The holy man thereupon threw a drop of water upon the Rakshasa from the nail of his little finger, and instantly the demon quitted the body of the tiger, and begged the Rishi to tell him what he should do. Rishya Sringa directed him to go to Sarvesvara (a Lingam so called), and by doing so the quondam tiger attained *moksha* (salvation).

' Next day Rishya Sringa proceeded to the Sahyadri, and performed *tapas* there seven years in honour of Maha Vishnu. That god told him to go to an incarnation of Siva called Chandra Sekhara, at the foot of the Sahyadra mountain. The Rish went to the spot indicated, and peeped at it through the darkness with half-closed eyes. Hence the place is called Kigg, from Kiggannu, the half-open eye. The Rishi again performed *tapas*, and Chandra Sekhara appeared before him and asked what he wanted. Rishya Sringa begged that Paramesvara would absorb himself within his (Rishya Sringa's) soul. According Paramesvara became one with Rishya Sringa, whose name also became celebrated in the world."

born (the princes) beginning with Rama all like unto their sire.*

Although this spot is not exactly on the bank of the Tungabhadra, still the Puranas say so, as the rivers Nandini and Nalini flow respectively from the left and right of it, and join the Tungabhadra at Nemmar.

It will be perceived from the foregoing that the interested Brahmans have woven a marvellous story, however preposterous, round a plain natural fact. This legend has been extracted from the *Skanda Purana*. A portion of the same is related, in somewhat different language, in the *Mahabharata Aranyaparva* (Adhyayas 110 to 113). Also in the *Ramayana Baldkanda* (chapters 9 to 17).

On the back part of many temples of note there are at present well cut representations in relief of the manner in which the privileged Rishya Sringa was conveyed from the quiet of his father's hermitage by the creatures who were present on the mission by Romapada. There is a marvellous and beautiful cut in the temple of Gopalasvami in Devandahalli, and fairly represents all similar sculptured figures. The Rishi is represented with a deer's head.

Narve is still a village, and goes by that name. It is about 12 miles from the shrine at Kigga, which is itself about 6 miles from Sringeri, the seat of the great Sankaracharya.

It only remains to say that the Linga in the temple is a long-cylinder, over three feet above ground, and some part of it must besides be buried under the Pitham. Its surface is rough, and the credulous are asked to believe, with the aid of the light reflected from a large mirror, that the inequalities on the Linga are nothing less than the actual avatars of Siva, his consort, and his bull!

There are some fine carvings and inscriptions in the vicinity. The shrine is largely endowed with lands, partially free from government revenue. It would be difficult to find lovelier and more enchanting scenery than that which the traveller suddenly comes upon in these regions.

The Tungabhadra above referred to is only the Tunga—far above its confluence with the Bhadra.—*V. N. Indian Antiquary.*

* Dacaratha had no issue. The sages advised him to bring down a sage Rishya-sringa to celebrate a sacrifice. The king sent some nymphs to the forest and brought down the sage through their temptation. Rishwasringa came to Ayodhya and performed a sacrifice and then

Requested by the Sage Vishwāmitra for removing obstacles of sacrifice the king dispatched Rāma and Lakshmanā with him. Rāma, well trained and proficient in the use of all sorts of arms, killed Tarakā (5—7). He stupified Māricha with a human weapon and sent him away to a long distance. The powerful (hero) then killed Savāhu, the obstructer of sacrifices, together with his followers (8).

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offered Payasha or pudding to the king. The following account about it occurs in the sixteenth chapter of the First Book of the Ramayana.

Do thou, foremost of kings, accept this excellent and divinely prepared *Payasa*, conferring sons, health, and affluence,—which thou art to give unto thy worthy consorts, saying,—*Partake* it. Through them thou wilt, O monarch, obtain sons,—for obtaining whom thou hast performed this sacrifice." Thereupon, saying,—"So be it," the lord of men delightedly placed that divinely-bestowed golden vessel filled with the celestial *Payasa* upon his head. And having saluted that wonderful being of gracious presence, he in excess of joy began to go round him again and again. Then Dacaratha, having received that divinely-prepared *Payasa* waxed exceeding glad; like unto a pauper attaining plenty. Then that highly effulgent being of wonderful form, having performed that mission of his, vanished even there. And Dacaratha's inner apartment, being graced with the rays of joy, looked like unto the welkin flooded with the lovely beams of the autumnal moon. Then entering the inner apartment, he spake unto Kaucalya, saying,—"Take thou *Payasa*; for this will make thee bear a son." Having said this, the king offered unto her a portion of this *Payasa*. Then he conferred upon Sumitra a fourth of it. Then inorder that she might have a son, king Dacaratha made over unto Kaikeyi an equal portion of what remained. And then having reflected, the mighty-minded one gave unto Sumitra the remaining portion of the *Payasa* resembling ambrosia. Thus the king dispensed the *Payasa* unto each and all of his wives. And those foremost wives of the king, having received that *Payasa*, became exceedingly delighted, and considered themselves as highly honored. Then those excellent consorts of the lord of earth, having separately partaken of that choice *Payasa*, shortly bore offsping, resembling fire or the Sun. And the king, beholding those wives of his bearing children, obtained his desire and became delighted; even as that foremost of the celestials, Indra, while being worshipped by the *Siddhas* and the ascetics.

While living in the hermitage of Siddhas* he along with his yonnger brother, Vishwamitra and other sages, went to witness the bow sacrifice of Maithila† undertaken through

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* A *Siddha* is a Semi-divine being supposed to be of great purity and holiness and characterised by eight supernatural faculties namely.

(1) *Animan* or the power of becoming as small as an atom; (2) *Mahiman* or the power of increasing size to any shape; (3) *Laghiman* or the power of assuming extreme lightness at will; (4) *Gariman* or the power of making one's self heavy (5) *Prapti* or the power of obtaining everything at will (6) *Prakamya* or irresistible will; (7) *Ishitwa* or supremacy (8) *Vashitwa* or the power of subjugating all.

† The king of Mithila *v.*, Janaka. Mithila is the modern district of Durbhanga in Behar where still the ruins of Janakapuram are to be seen. The following account occurs in the sixty sixth chapter of the first book of Ramayana which will fill up the missing parts.

The next morning, which happened to be bright the lord of men, having performed his daily devotions, welcomed Vicwamitra and Raghava. And having, in accordance with the scriptures, paid hemage unto the former as well as the two high-souled Raghavas, that virtuous one said,—Hail, O worshipful sir! What shall I do unto thee, O sinless one? Do thou command. Surely, I deserve to be commanded by thee. Thus addressed by the high-souled Janaka, that first of ascetics endowed with a righteous soul, well versed in speech, answered,—"These sons of Dacaratha—Kshatriyas—famed among men, are eager to behold that best of bows, that lies with thee. Do thou show it unto hem, may it be well with thee! Having obtained a sight of that bow, the king's sons, their desires crowned with success, will return as they list." Thus accosted, Janaka replied unto the mighty *Muni*, saying,—"Listen to why the bow lieth here. There was a king known by the name of Devarata. He was the elder brother of Nimi. And, O worshipful one, this bow was consigned unto the hands of that high-soulded one as a trust. Formerly with the view of destroying Daksha's sacrifice, the puissaut (Siva), drawing this bow, sportively spoke unto the celestials in ire, saying,—'Since, ye gods, ye deny me the shares (of this sacrifice), which I lay claim to, I will with my bow even sever those heads of yours.' Thereat, O powerful ascetic, with agitated hearts, the deities fell to propitiating that lord of the celestials,—and Bhava was pleased with them. And well-pleased with them, he conferred this upon those high-soulded ones. And even this is that jewel of a bow belonging to the high-souled god of gods. and which was ultimately, O

the instrumentality of Shatananda* and under the influence of Vishwāmitra. [The object of the sacrifice] was communicated by the king unto Rāma and the Muni was worshipped in that sacrifice (9—10). He then drew the bow and snapped it easily. Janaka then conferred on Rāma Sitā, her daughter born of no woman, the dowry from the bridegroom in whose wedding was prowess. And after the arrival

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lord, consigned as a trust unto our ancestor. And as I was ploughing the mead, arose a damsel,—and as I obtained her while hallowing the field (for sacrifice), she hath come to be known by the name of Sita. And arising from the earth, she grew as my daughter. And unsprung from the usual source, she was then established here as my daughter, whose hand must be obtained by bending the bow. And O foremost of ascetics, many a king, coming here, had sought to obtain my growing daughter arisen from the earth. But, O worshipful one, in consideration of her being one whose dower must be prowess in bending the bow, I would not bestow my daughter upon those lords of earth seeking for the damsel. Thereupon O puissant anchoret, all the kings in a body began to flock to Mithila, desirous of being acquainted with the strength of the bow. And on their being curious (as to the bow), I showed it unto them; but they could neither hold nor wield it. And, O mighty *Muni*, finding those powerful kings to be but endowed with small prowess, I passed them by. Hear what then befell, O thou of ascetic wealth. Then, O powerful anchoret, in high ire, the kings, doubtful as to their strength in stringing the bow, laid seige to Mithila. And those potent princes, conceiving themselves as frustrated by me, began to harass the city of Mithila, waxing wondrous wroth. And when a year had been completed, my defensive resources were entirely exhausted,—and at this, I was exceedingly aggrieved. Then I sought to propitiate the deities; and well-pleased, the celestials granted me a *Chaturanga* army. At length those wicked kings, meeting with slaughter, broke and fled in all directions, together with their adherents, bereft of vigor, and confidence in their strength. And, O puissant ascetic, this highly effulgent bow will I show unto Rama and Lakshmana, O thou of excellent vows. And, if, O ascetic, Rama succeeds in fixing string to it, I will confer upon Dacaratha's son my daughter Sita, unsprung from the usual source."

* The eldest son of Goutama and the family priest of Janaka, the king of Mithila.

of his father and other relatives Rāma espoused Sitā and Lakshmana Urmilā (11—12). Satrughna and Bharata married Shrutakirti and Māndavi the two daughters of Kucadhwaja, Janaka's younger brother (13). After the wedding of his two daughters Rāma, honoured by Janaka, went away accompanied by Vashistha and others after having vanquished Jāmadagnya. Bharata and victorious Satrughna also returned to Ayodhyā (14).

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CHATER VI.

NARADA said :—After the departure of Bharata* Rāma adored his father and other elders. King Dacaratha then said to Rama :—"Hear, O Rāghava,† you have been installed by the subjects out of their appreciation for your accomplishments. I have therefore thought of declaring you as my heir-apparent next morning (1—2). Therefore practise self-control‡ and observe vows along with Sitā in the night." The king also communicated this unto Vashistha and his eight ministers who were Sristhi, Jayanta, Vijaya, Siddhartha, Rastra Vardhana, Ashoka, Dharmapāla, Sumantra and as well as unto Vashishtak (3—4).

Hearing the words of his sire, saying 'So be it', adoring the deities and communicating this intelligence unto

* It is mentioned in the original Ramayana of Vaimiki that Bharata, at that time, was at his maternal uncle's residence.

† An appellation of Rama. Literally it means a *descendant of Raghu.*

‡ The practice amongst the Hindus is that on the day previous to any religious or religio-social ceremony they abstain from eating and keep themselves perfectly pure.

Koushalyā Rāma waited (in the night) (5). The king then addressed Vashistha and others regarding Rāma's installation, asked them to collect necessary materials and repaired to Kaikeyi's (mansion) (6).

Seeing the decoration of Ayodhyā and informed of Rāma's installation, Kaikeyi's companion Mantharā said to her "Rāma's installation comes off" (7). Once she was dragged by Rāma holding her feet and for this offence she wished for Rāma's exile into the forest (8).

SHE said:—"Rise up, O Kaikeyi, in the installation of Rāma, lies your death, mine and that of your son. Verily there is no doubt about it" (9).

Hearing the words given vent to by the haunch-backed woman Kaikeyi gave her an ornament and said "As Bharata is like a son unto you, so is Rāma to me" (10). Worked up with anger Mantharā cast off the necklace and said to Kaikeyi "I do not see any means by which Bharata may inherit the kingdom (11). O foolish girl! save me, Bharata and yourself from Rāghava. If Rāghava becomes the king his son will succeed him. The Royal line will then forsake Bharata as formerly in the war between gods and demons the celestials were slain by Shamvara* (12—13). While one night your husband went to you (wounded) you cured him with your learning.† He granted you (at that time) two boons. Pray to the king for them now, so that he may exile Rāma into the forest for fourteen years and confer on Bharata the heir-apparent ship" (15—15).

Urged on by the haunch-backed woman, she, seeking her interest in another's misfortune, said:—"find out some good expedient for me" (16).

Then entering into the mansion of anger she lay senseless on the ground. Thereupon having worshipped the twice-

* The name of a demon-chief.

† On one occasion Dasharatha was wounded. Kaikeyi cured him with care and skill for which he promised her two boons.

born and others king Dacaratha came there. Seeing Kaikeyi thus angry he said :—"What is this? Are you ailing? Are you assailed with fear? Tell me what you wish and I will satisfy it. I swear by Rama in whose absence I cannot live for a moment, that I will satisfy your desire, O fair one (17—19)."

"Tell me the truth, O king" she said "you granted me two boons formerly; satisfy your promise now, O king. Let Rāma, self-controlled, live for fourteen years in the forest and install Bharata to-day with all the ingredients. I will drink poison and die if you do not grant me this prayer, O king." Hearing it the king dropped down senseless on earth like one clapped down by a thunder-bolt (20—22).

Having regained consciousness for a moment he said to Kaikeyi :—"O thou bent on doing misdeeds, what has Rāma done unto thee or what have I done that thou speakest thus unto me, O thou doing mischief unto all? I shall be censured by all if I carry out thy pleasure 23—24). Thou art not my wife but the night of death. Bharata is not such a son. After my death and the departure of my son thou wilt govern this kingdom as a widow" (25).

Fettered by the bonds of truth he sent for Rāma and said :—"I have been duped by Kaikeyi, O Rāma: defeat me and govern this kingdom (25). Kaikeyi wants you to live in the forest and make Bharata the king." Having bowed unto his father and Kaikeyi and circumambulated them, and having saluted Koushalyā and consoled her, he, along with Lakshmana and his wife Sitā, got upon a car with Sumantra. Having made gifts unto the Brahmanas and the poor, he, followed by bewailing mothers and Vipras, issued out of the city (27—29). Having spent the night on the bank of the Tamasā [he went away] leaving behind the citizens. And having not seen him in the morning they all returned to the city (30).

Filled with grief and weeping the king came to Kaucalyā's palace. All the citizens, women and wives of the king also

wept (31). Seated on his car and clad in bark Rāma went to the city of Shringavera.* And he was worshipped by Guha there under an Ingudi tree (32). With Lakshmana and Guha they kept up the whole night. And leaving his car there Sumantra† crossed the river Janhavi‡ in a boat (33). Having crossed the river Rāma, Lakshmana and Sitā arrived at Prayāga.§ And having bowed unto Bharadwāja they repaired to the mount Chitrakuta‖ (34). Having worshipped there the Vāstu deity on the bank of the river Mandākini Rāghava showed Chitrakuta unto Sitā (35). At that time a crow wounded (Sitā) with its talons and Rāma uprooted its eyes with an Aishika weapon. It then, renouncing all the celestials, sought refuge with Rāma (36).

In the night of the sixth day after the departure of Rāma into the forest the king said to Koushalyā :—"In my youth on the bank of the river Sarayu I killed the son of a Muni mistaking the sound of a filling pitcher proceeding from the water.¶ His father, bewailing, imprecated a curse on me. His mother bewailing and weeping again and again said 'We will die for the want of our son, you too will die of (similar)

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* In this city a king of a barbarian clan by name Guha was reigning. He was a follower of Rama.

† Dasharatha's charioteer.

‡ A name of the river Ganges—said to have been derived from Janhu.

§ A sacred shrine of the Hindus—the junction of the rivers Ganges and Yamuna. Its modern name is Allahabad, the seat of the N. W. P. Government.

‖ A sacred mountain of the Hindus situate in the N. W. P. of India.

¶ This refers to the killing of Sindu, the son of a blind Muni, by Dasharatha [See Chapter LXIII of Valmiki's Ramayana. "And coming to the bank of the Sarayu while it was so dark that nothing could be discovered, I heard sounds of a filling pitcher proceeding from the waters resembling the roars of an elephant. Thereupon raising up my shaft flaming and like unto a serpent of virulent poison, I, desirous of hunting the imaginary elephant, let fly my shaft in the direction of the sound".—M. N. Dutt's Translation.

sorrow'. Remembering that grief, O Koushalyā I know, I will die for the separation of my son." Saying this and exclaiming " Oh ! Rāma !" the king went to heaven (37—40). Thinking that, he filled with grief was asleep, Kaushalyā also slept. But in the auspicious morning, bards and panegyrists whose duty was to arouse the king by singing, could not break his sleep. The king did not awake. Then taking him for dead Kaushalyā cried aloud " Alas ! I am undone" 41—42). Men and women began to weep and Bharata with Satrughna was brought to the city from Rajagriha* by Vashistha and others (43). Beholding bewailing Kaikeyi he, filled with sorrow, censured her, saying "a calumny thou hast put on thy head". Then speaking highly of Koushalyā he put the (dead body of his) sire in a jar of oil and performed the funeral obsequies on the bank of the river Sarayu. Then requested by Vashistha and others to govern the kingdom he said " I will go to fetch Rama. The powerful Rama is the recognised king." He then went to the city of Shringavera and was entertained by Bharadwāja there (44—46). Saluting Bharadwāja he then approached Rāma and Lakshmana and said " O Rāma, father has gone to heaven ; do thou become king of Ayodhya" (47). Abiding by thy mandate I will repair into the forest."

Hearing the news and offering water Rāma said " Take this my shoe and go ; for observing my vow I will not return to my kingdom and wear bark and matted locks."

Thus addressed by Rāma the powerful hero went to Nandigram and settled there. And worshipping the pair of his shoes in Ayodhyā he governed the kingdom (48—49).

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* The city of Bharata's maternal uncle.

CHAPTER VII.

NARADA said :—Having bowed there unto his mothers, Vashistha, his wife Anasuya, Sharabhanga, Sutiknaka, Agastya's brother, Agastya and having received by the latter's favour a bow and a dagger he came to the forest of Dandaka (1—2). They settled on the bank of Godavati* in [the forest of] Panchavati in Janasthāna.† There the dreadful Shurpanakha‡ went to devour them (3). Beholding Rāma of great beauty that damsel said :—

"Who art thou? Whence have you come? I pray that you may be my husband (4). I will eat up the other two." Saying it she approached him. And addressed by Rāma Lakshmana cut off her nose and ears (5). Bathed in blood she went away and spoke to her brother Khara.

"Shorn of my nose, I will give up my life. Rāma has a wife by name Sitā, and a younger brother, by name Lakshmana. If you can make me drink their hot blood, I will live, O Khara" (6—7).

Having said "So be it" to her Khara, accompanied by fourteen thousand Rākshasas, Dushana, as well as Trishiras, went out to fight. Shurpanakhā then went to Lankā and laid herself prostrate on earth before Rāvana (8—10). Worked up with anger she said to Rāvana :—

"You are not our king and protector. Steal Sitā the wife of Rāma, the destroyer of Khara and others. I will

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* Nasik, a district in the Bombay Presidency, is now pointed out as corresponding with the Panchavati forest of Ramayana. The river Godavari still flows there.

† The name of a civil division of that time.

‡ She was the sister of Ravana, the king of Lanka and of Khara, the king of Janasthana. These Rakshasas were probably barbarian kings reigning in the Southern India whom Rama killed and extended his conquests.

live by drinking Rāma's and Lakshmana's blood and not otherwise."

Hearing it and saying "so so be it" Rāvana said to Māricha "Proceed. Assuming the form of a beautiful gold deer, that can attract Rāma and Lakshmana do thou sport before Sitā and I will then steal her away or else thou shalt meet with death" (11—13).

Māricha said to Rāvana:—"Rama holds a death-giving bow. I am to meet with death either from Rāvana or Rāghava. If death is certain it is better, to receive it at the hands of Rāma than at those of Rāvana".

Determining thus and assuming the form of a deer he began to range before Sitā (14—15). Rāma was despatched by Sitā (to catch it) and he killed it with a shaft. While dying the deer exclaimed "Oh Sita! O Lakshmana!".* Addressed by Sitā Sumitra's son reluctantly approached Rāma. Rāvana carried away Sitā having slain the vulture Jatayusha.† Having his limbs wounded by Jatayu and taking up Janaka's daughter on his lap he went to Lankā, kept her in the Ashoka forest guarded‡ and said (16—18). "Do thou become my foremost queen. Guard her, O Rakshasees"

Having slain Māricha and seen Lakshmana Rāma said:—"It is an illusory deer, O Sumitrā's son. Forsooth after your departure for here Sitā has been stolen away." He then went (to the cottage) and did not find her (19—20). Stricken with fear he then bewailed exclaiming "Where hast thou gone leaving me behind?" Consoled by Lakshmana Rāma began to search the road by which Janaka's daughter had been taken away (21). Seeing him Jatāyu said "Rāvana

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* He immitated the voice of Rama which filled Sita with fear about Rama's personal safety.

† He was a great friend of Rama's father.

‡ Even now a forest is pointed out in Ceylon where a lake is to be seen, which people ascribe to Sita's tears.

has stolen her away" and expired. Having performed his last rites Rāma killed Kavandha, who, freed of curse, said "Do thou go to Sugriva' "(22.)

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CHAPTER VIII.

NARADA said:—Rāma then repaired to the lake Pampā* and spent the night in lamentations. He was then brought by Hanumān to Sugriva† and made friends with him (1). Then before his very presence piercing seven Tāla trees with one shaft he threw, with one foot, the dead body of the (demon) Dundhuvi at a distance of ten Yojanas‡ (2). Afterwards having slain his enemy Vāli, who had done mischief unto his brother (Rāma) conferred on him Kishkindyā, the kingdom of Kapis§ and as well as the beautiful Tārā (3). On the mount Rishyamuka Kishkinda's Lord, the king of monkeys, said "I will do that, O Rāma, by which thou mayst regain Sitā" (4). Hearing it Rāma performed *Châturmasya*‖ sacrifice on the mount Mālyavan. After his departure to Kishkindā Sugriva did not return (5). Then Lakshmana communicated to him Rāma's message, saying "Do you go to Rāghava. That is not a censurable means by which Vali has been slain. Make good your contract, O Sugriva, and do not follow Vāli's

* The lake Pampa is still to be seen near Narayanadevakiri in the District of Bellary in the Madras Presidency. The Vijaynagar ruins are situate on its banks.

† Sugriva was the king and Hanuman the commander-in-chief of the Vanaras. They were a non-aryan tribe inhabiting south India, corresponding, in my belief, with the modern *Shanars* living in the Southern districts of Madras. Sugriva's fort is still pointed out in the jungles of Travancore. Kishkinda was the capital of Sugriva.

‡ Sugriva wanted Rama to prove his power of killing Vali by displaying a wonderful feat. This was the feat Rama showed.

§ A name of the Vanaras.

‖ Name of a sacrifice performed every four months.

foot steps." Whereto Sugriva replied "Immersed in enjoyments I could not perceive that the proper time had gone by" (7).

Saying it the king of Vānaras went to Rāma and saluting him said:—"I have brought all the *Vânaras* for searching out Sitā's whereabouts. By thy mandate I will despatch them to find out Janaka's daughter. They will come back in the first half of the month. If they spend more than a month I will kill them (8—9)."

Thus addressed the Vānaras repaired to the east, west and north. And not finding Janaka's daughter they returned to Rāma and Sugriva (10). Then taking Rāma's ring Hanuman with other Vānaras repaired to the south near Suprabhā's cave (11). They spent more than a month but could not find out Jānaki. They said:—"Uselessly shall we die. Blessed is Jatāyu, who slain by Rāvana in battle, gave up his life for Sitā."

Hearing it and casting off the food offered by *Kapis* Sampāti said:—"This Jatāyu is my brother. Once I (and he) soared high in the sky near the flaming sun, while protecting him from the rays of the sun my pinnions had been scathed. Hearing Rāma's news my wings have again grown. Sitā has been taken to Lankā and kept in Ashoka garden (situate on the mount) Trikutā in the ocean of salt water extending over a hundred Yojanas. Learning it the Vānaras communicated the intelligence to Rama and Sugriva (12—16).

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CHATER IX.

NARADA said:—Hearing the words of Sampati* and beholding the ocean, Hanumān, Angada† and others said

* Brother of Jatayu.

† Son of Vali, the king of Kishkinda whom Rama killed for giving throne to Sugriva.

"who lives there who can cross this ocean"? (1). For saving the lives of Kapis* and giving celebrity to Rāma's work, Mārutī† should overleap the ocean extending over a hundred Yojanas (2). Beholding the rising mount Māinaka,‡ and slaying Sinhikā§ he espied Lankā and saw Rākshasa

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* A name of Vanaras.

† Son of Maruta, wind-god; an appellation of Hanuman.

‡ The account in the Ramayana is that while Hanuman was crossing the ocean he felt exhausted on the middle of the deep. At that time the mount Mainaka came out of the sea and Hanumana rested on its summit. This mountain is no longer to be seen. Perhaps it is under the ocean now. In the First Chapter of Sundara Kandam the following occurs.

And Hanuman, that lord of monkeys, being engaged in the act of bounding, the Ocean, wishing glory unto the race of the Ikshwakus. thought within himself, "Truly shall I be blamed of all persons if I do not assist this lord of monkeys—Hanuman. Reared I have been by Sagara, the foremost of the race of the Ikshwakus—and this monkey is their counsellor. It therefore doth not behove me to tire him out. It becometh me to do that by which the monkey may take in me and, relieved, may happily traverse the remaining way." Having arrived at this wholesome resolution, the Ocean spake unto that best of mountains, Mainaka hued in gold and situate in the waters, saying, "O lord, thou hast been placed here by the king of celestials as an outer gate against the Asuras inhabiting the region under the earth. Thou too, from then, hast been waiting at this gate, unapproachable by the Asuras, rising up again and again and whose prowess is well-known unto the Lord of celestials. O mountain, thou art capable of expanding thyself upwards and on thy sides. I do command thee therefore, O best of mountains, to rise up. That best of monkeys, the energetic Hanuman, the performer of mighty deeds, engaged in Rama' service, worn out with fatigue, waiteth above thee. Beholding the exhaustion of that leader of monkeys, it behoveth thee to rise up." Hearing the speech of the Ocean, the golden mountain Mainaka, covered with tall trees and creepers, rose up instantly from his watery bed. Like unto the Sun of bright rays rising out of the watery expanse, he uplifted himself from the Ocean. Bieing thus commanded by the Ocean, the great mountain covered on all sides with water, immediately brought forth his peaks.

§ The following account of Hanuman's wonderful feat occurs in the the First Chapter of Sundarkandam.

women in their houses (3). He did not see Sitā in the palaces of Dashagriva,* Kumbha, the Rākshasa Kumbhakarna, Bibhishana, Indrajit as well as in the houses of other Rākshasas. Nor did he see her in the drinking ground and other places and he was (accodingly) filled with anxiety Then repairing to the Ashoka forest he espied Sitā nnder a Singshapā (Dalbergia Sisu tree) guarded by the Rākshasis and repeatedly asked by them to become Rāvan's wife. And

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And it came to pass that beholding him in the act of bounding, a Rakshasi named Sinhika, of great age, and capable of wearing forms at will, thought within herself,—"To-day after a long lapse of time I shall have my fare. This mighty creature hath after a time come within my power." Having thought thus in her mind, she seized (Hanuman's) shadow. On his shadow being secured, the monkey reflected,—"As a mighty bark is retarded in its course in the sea by adverse wind, have I, my prowess paralysed, been suddenly obstructed in my career." Then looking above and below and sideways, the monkey saw a mighty creature arisen from the salt waters. And seeing that one of a distorted countenance, the wind-god's son thought,—"This one is without doubt, the creature of wonderful form, possessed of exceeding prowess,—given to securing its prey by means of its shadow,—which had been described by the monkey-king. And concluding her to be Sinhika from her act, the intelligent monkey attaining a gigantic body, increased himself, like a mass of clouds during the rains. And seeing the enlarged body of the mighty monkey, she extended her mouth measuring the sky and the nether regions. And roaring like unto a mass of clouds, she rushed against the monkey. Thereat, that intelligent and mighty monkey marked her deformed and huge mouth, her body and its asticulated members. And the redoubtable monkey hard as the thunderbolt, contracting himself in a moment, threw himself into her mouth. And the Siddhas and Charanas saw him sink in her mouth, as the full Moon is taken by Rahu during a Parva.—Then tearing her limits by means of his sharp claws, the monkey, endowed with the celerity of thought, vehemently sprang forward. Then slaying her by his acuteness of sight, endurance and skill, that heroic, self-controlled monkey again began to swell himself amain. He heart having been crushed out by Hanuman, she, rendered lifeless, fell into the water.

* Literally it means "having ten necks". It is an appellation of Ravana.

Sitā was repeatedly saying 'No' unto Rāvana who also was standing under the tree and the Rakshasees were again and again urging her to become his wife. After the departure of Rāvana the Kapi said :—"There flourished a king by name Daçaratha. He had two excellent sons, Rāma and Lakshmana who had been exiled into the forest. You Jānaki, Rāma's wife, have been carried away by Rāvana by force. Rāma has made friends with Surgiva and has sent me here to find out your whereabouts. This ring is the insignia given by Rāma, take it, (4—9)." Sitā took the ring and saw Māruti before her seated on a tree. She then said :—"If Rāma is alive why does he not rescue me"?

The Kapi said to her who was filled with fear :—"O Sitā, Rāma did not know your whereabouts. Knowing them now and slaying the Rākshasa Rāvana with his followers he will release you. Do not grieve, O worshipful dame. Give me your insignia".

Sitā handed over to the Kapi a jewel (10—12) and said "Do thou do that by which Rāma may take me away soon. And remind him, O remover of sorrow, of his taking out the eyes of the crow" (13).

Accepting the jewel and message Hanumān said "I will take thee to thy husband. O fair one, do thou speedily get on my back and I will even to-day show thee Rāma and Sugriva." Sitā said to Hanumān :—"May Rāghava take me" (14—15).

Hanumān then made arrangements for seeing Dashagriva. He devastated the forest, killed the gardeners and servants with nails and teeth, the sons of the seven ministers as well as Rāvana's son, the prince Aksha. Shakrajit bound him having coppery eyes with the nooses of serpents and showed him unto Rāvana.

Rāvana said :—"Who art thou ?"

Māruti said :—"I am Rāma's messenger. Return Sitā unto Rāghava, or else surely, assailed with Rāma's shafts you will die along with all the inhabitants of Lanka" (16—19).

Ravana was about to kill him but was prevented by Bibhishana. Māruti then set fire to his tail. And with his flaming tail he set fire to Lankā. Then eying the Rakshasas, bowing unto Sita, coming to the other side of the ocean he said "I have seen Sita" (20—21). Having drunk honey in mangoe groves and vanquished Dadhimukha and others Angada and other Vānaras returned and said to Rāma :— "We have seen" (22).

Hearing that Sitā has been seen, Rāma, filled with delight, said to Māruti :—"How have you seen Sitā? What has she communicated unto me? With the nectarine message of Sitā do you cool down me who am being consumed with the fire of desire"

Hanumān said to Rāma :—"Having seen Sitā, burnt down the city (of Lanka) and crossed the ocean I have returned here. Accept this jewel from Sitā. Having slain Rāvana regain Sitā. Do not grieve, O Rāma. (23—25)"

Taking that jewel, Rāma, stricken with the pain of separation, began to weep; (saying) :—"Having seen the jewel I have seen Jānaki. Take me to Sitā. I cannot live without you." He was then consoled by Sugriva and others.

Rāma then went to the bank of the ocean where Bibhishana met him. Having said "Return Sitā unto Rāma" Bibhishana was censured by his brother, the vicious-souled Rāvana and made helpless. Rāma installed his friend Bibhishana on the rich throne of Lankā. When (Rāma) prayed to the ocean-god for giving him way he did not come. And Rāma then sundered him with his shafts. The ocean-god then approached Rāma and said :—"Having built a bridge* over the ocean through [the help of] Nala do thou go to Lankā. Formerly I had been rendered deep by thee." Then by the bridge constructed by Nala with trees and

* This is what is now called Adam's Peak. Between Ceylon and India there is a range of hillocks submerged under water.

rocks Rāma went to the other side of the great ocean. And stationed on the beautiful bank of the ocean Rāma, together with the Vanaras, espied Lānka (26—31).

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CHAPTER X.

NARADA said:—Instructed by Rāma Angada went to Ravāna and said:—"Return immediately Janaka's daughter to Rāghava or else you will meet with death." (1). The Rakshasa Ravana, elated with the pride of fighting, was about to kill him. Dashagriva then communicated unto Rāma, "I think there must be a war" (2). Hearing of the offer of battle Rāma, with all the Kapis, arrived at Lankā. The Vānaras Hanuman, Mainda, Dwivida, Jāmvavan, Nala, Neela, Tāra, Angada, Dumra, Sushena, Keshari, Gaya, Panasa, Vinata, Rambha, Sharabha, Krathana, Vali, Gavaksha, Dadhivakra, Gavaya, Gandhamadana, these and innumerable others followed Sugriva (3—5). There took place a close fighting between the Vānaras and Rākshasas. With shafts, clubs and saktis the Rākshasas slew the Vānaras (6). With nails, teeth and rocks the Vanaras killed the Rakshasas. The Rakshasa army consisting of elephants, horses, cars, and the infantry was killed (7). With a mountain peak Hanumān slew his enemy Dumrāksha. Neela killed the fighting Akampana and Prahasta (8). Released from the (serpentine) fetters of Indrajit's shafts at the view of Tārksha (Garuda) Rāma and Lakshmana killed the Rakshasa army with their arrows (9). Rāma assailed Rāvana with arrows in battle. And filled with sorrow Rāvana aroused (his brother) Kumbhakarna (10). Aroused Kumbhakarna* drank a hundred

* This Rakshasa used to sleep six months at a time.

jarfuls of wine and feasted upon buffaloe and other animals and then said to Rāvana :— (11). "Thou hast committed a great iniquity by stealing Sitā. However I go to the battle-field and will slay Rāma with all the Vānaras" (12).

Saying it Kumbhakarna assailed all the Vānaras. He then overtook Sugriva who chopped off his ears and nose. (13) Deprived of ears and nose he devoured the Vānaras. Rāma then cut off Kumbhakarna's arms with his shafts. (14) Then cutting off his legs he struck down his head on earth. Thereupon Kumbha, Nikumbha, the Rākshasa Mahārāksha, Mahodara, Mahapārshwa, Matta, Unmatta, Pradhasa, Bhāsakarna, Virupāksha, Devāntaka, Narāntaka, Trishirā, Atikaya, encountered Rāma, Lakshmana, Vibhishana and Vānaras in battle. All those Rakshasas were slain and struck down on earth. Then fighting with his illusory power Indrajit fettered Rāma and others (15-18) with his serpentine shafts given him as boons. They were to be healed up with the herbs Vishalyaka.* Māruti then brought the

* There is a divergence between the story here and that in the original Ramayana. There Lakshmana was killed by Ravana and the the former was restored to life by a medicinal plant.' The following extract is taken from my Translation :

Having spoken thus unto Raghava, the highly wise Sushena thus addressed the mighty monkey, Hanuman, saying,—"O placid one, going hence to the mountain, Mahodaya, which, O hero, had formerly been mentioned unto thee by Jambavan, bring hither the mighty drug sprung at its right summit—Vicalyakarani by name and Savarnyakarani, and Sanjivakarani, O hero, and the potent medicine—Sandhani. Do thou bring (these) in order that the hero—Lakshmana—may be revived." Having been thus instructed, Hanuman, repairing to the Medicinal mountain, was wrought up with anxiety, not knowing the drugs. And then the thought sprang up in the mind of the Wind-god's offspring of immeasurale prowess,—'I shall go, even taking this (entire) summit of the mountain. In this very summit must that delightful drug have sprung. This I inter, in asmuch as Sushena had forsooth said so. If I spend much time (in thought), that would be fraught with evil." Having.reflected thus, the exceedingly powerful Hanuman, foremost of

mountain ; and having healed up their wounds with Vishalya Hanumān re-established the mountain where it was originally situated. While (Indrajit) was offering oblations to fire in the sacrificial house of Nikumbhilā Lakshamana killed that heroe in battle with arrows. Stricken with grief Rāvana was about to kill Sitā (19—21).

Prevented by Avindhyā, the king seated on his car went out with his army. At Indra's command Matali* placed Rāma on his car (22). The encounter between Rāma and Rāvana was becoming of Rāma and Rāvana. Rāvana slew Vānaras., Māruti and others assailed him also (23). Like unto a cloud Rama showered arrows and weapons on him. Rāma cut off his standard, cars, horses, charioteer, bow, arms and heads. But his heads again and again cropped up. Then piercing his heart with a weapon granted by the Grand-Father (Brahma) Rāma struck down Rāvana on the ground. All the Rakshasas and women wept. At Rāma's command Bibhishana consoled them and performed his obsequiel ceremonies (24—26).

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monkeys,—swiftly drawing up to that best of mountains, and giving three shakes to the mountain filled with various flowering trees,—raised it up with his hands. And taking that summit of the mountain resembling dark-blue clouds charged with rain, Hanuman from the earth bounded up into the sky. And arriving (at his quarters), that wondrous vehement one, putting down the mountain-peak, and reposing for a while, spoke unto Sushena,—"I did not find the drug, O best of monkeys; and therefore have I brought this entire summit of the mountain." When the Wind-god's offspring had spoken thus, that foremost of monkeys—Sushena—praising him, uprooted the herb and secured it, Seeing Hanuman's feat, incapable of being done by even the celestials, the choicest of the monkeys were amazed. Then crushing the healing herb, that best of monkeys—the exceedingly effulgent Sushena, made Lakshmana smell the same. And thereupon the wounded Lakshmana,—slayer of hostile heroes—smelling it, cured of his wound and ailments, speedily rose up from the ground.

* Indra's charioteer.

Hanumāna then brought Sitā unto Rāma, who after testing her purity, took her back. She proved her purity by entering into fire. Indra and other celestials then chanted Rām's glories as well as Brahmā; and Dasharatha, saying "Thou art Vishnu, the suppressor of the Rakshasas." Then adored Indra revived all the Vānaras with a shower of ambrosia (27—28).

Having seen the war, the celestials, worshipped by Rāma, returned to their region. Rāma then conferred Lankā on Bibhishana. And having honored the Vānaras he took his seat with Sitā in the Pushpaka car and returned by the way in which he had gone, showing delightedly unto her many fastnesses of the forest (29—30). Having saluted Bharadwāja they arrived at Nandigrām. Then bowed unto by Bharata they returned to Ayodhyā (31). Having saluted Vashistha and others, Koushalyā, Kaikeyi and Sumitrā and regained his kingdom he worshipped the twice-born (32). With horse-sacrifices he adored his own self Vāsudeva. He made various gifts and governed his subjects (33). Offspring, virtue and enjoyment multipled. The wicked were suppressed. People followed their duties and earth was filled with all sorts of corns. While Rāma governed his kingdom there was no premature death (34).

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CHAPTER XI.

NARADA said:—When Rāghava was settled in his kingdom Agastya and others went to him and well adored by him said:—"Blessed and victorious are you, since you have killed Indrajit (1)." Brahmā's son was Pulastya; his son was Vishravan. His wife was Naikeshi. On his first wife Pushpotkata he begat a son, the lord of riches. From Naikeishi

was born Rāvana of twenty arms and ten faces. By his penances and on account of a boon granted by Brahmā he defeated all the celestials (2—3). Kumbhakarna was fond of sleeping and Bibhishana grew virtuous. Surpanakhā was their sister. Rāvana's son was Meghanāda (4). Having defeated Indra he obtained the name Indrajit (the victor of Indra) and he was more powerful than Rāvana. He was slain by thee and Lakshmana, wishing the well-being of the celestials (5).

Having said so the Vipras, headed by Agastya and saluted by Rāma, went away. Requested by the celestials and ordered by Rāma Lakshmana slew Lavana (6). There was a city by name Mathurā. Ordered by Rāma Bharata killed the wicked Gandharva Shailusha who was living on the bank of the ocean and with sharpened arrows his three *koti* sons. Having placed his son Pushkara and Taksha in charge of the country Bharata returned with Satrughana and saluted Rāma's feet. Rāma there governed his men suppressing the wicked and encouraging the gentle (7—9). From Sitā whose pure character he knew, but whom he renounced on account of the vilification of his subjects were born two most excellent sons, Kusha and Lava in the hermitage of Vālmiki (10). Installed on the throne and engaged in the meditation "I am Brahma" he, governing the kingdom consisting of many cities with citizens, younger brothers and Sitā's sons for ten thousand and ten hundred years and performing sacrifices, went to the celestial region adored of the deities (11—12).

AGNI said:—Hearing this story from Nārada Vālmiki composed the Rāmāyana. He, who listens to this theme, at length repairs to the celestial region.

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CHAPTER XII.

AGNI said:—I will now describe Harivamsha* (the family of Hari). The un-born (Brahmā) was born from the lotus navel of Vishnu. From Brahmā was born Atri and from him Soma. From Soma was born Pururava (1). Of him was born Agni; from him was born Nahusha and from him Yayāti. He begat on Devayāni Yadu and Turvasu (2). Sarmisthā, the daughter of Vrishaparvan, gave birth (for him) to Duhyu, Anu and Puru.† In Yadu's family were born the Yādavas the foremost of whom was Vasudeva. For relieving the earth of her burden Hiranyakashipu's sons were begotten by Vasudeva on Devaki. They were the first six offspring taken previously into Devaki's womb by Yoga-nidrā (sleep of devotion) despatched by Vishnu. Bala was the seventh embryo of Devaki. He was transferred from her womb to that of Rohini and therefore Hari was called Rohineya.‡ Krishna was the issue of the eighth conception. He appeared in the sky in the middle of the night with four arms. Hymned by Vasudeva and Devaki he was born as a boy with two arms. From fear of Kansa Vasudeva placed him on Yashodā's bed and taking her girl placed her on Devaki's bed.§ Hearing the cries of the baby Kansa threw her on a rock (4—8). Saying "the child of thy eigth conception is my death" although he was prevented by Devaki.

* It is a most important work, regarded as the sequel of the Mahabharata, held in great reverence by the Hindus.

† An account of this family is to be found in Vishnu and Bhagvat Puranas.

‡ Vasudeva had two wives Devaki and Rohini. Baladeva was transferred from the womb of the former to that of the latter and therefore he was called Sangkarsana.

§ Vasudeva exchanged the children.

Hearing a disembodied speech, he, under infatuation, killed all her embroys (9). It was settled at the time of Devaki's marriage that she would consign all her children to him. Dashed there the girl went up into the sky and spoke to Kansa :—(10)

"What is the use of throwing me, O Kansa? He, the all-in-all of gods, is born who will kill you for relieving the earth of her burden" (11).

Having said this and killed Shumbha and others she was hymned by Indra, saying "O worshipful Durgā,* O Vedagarbhā, Amvikā, Bhadrakāli, Bhadrā, Kshemyā, Kshemakari, O thou having more than one arms, I bow unto thee. He who reads thy names at three periods of junction obtains all desired-for objects" (12—13).

Kansa then despatched Putanā and other she-demons for killing all the children. In fear of Kansa and others Vasudeva consigned Rāma and Krishna to Yashodā's husband Nanda in Gokula.† And they sported there with kine and cowherd boys (14-15). The two protectors of the entire universe became there two cow-herd boys. The naughty Krishna was once tied by Yashodā with a rope to a mortar‡ (16). And he, going between two trees, Yamala and Arjuna, uprooted them both. And anxious to suck Yashodā's breast-milk he overturned a cart (17). Putanā, about to kill him, was destroyed by him by sucking up her breast milk. Going to Vrindāvana Krishna vanquished Kālya in the lake of Yamuna§ and drove him from there out into the sea. Requested by Bala he made the Tāla groves secure by killing Dhenuka, Gardhava and other demon (18—19). He

* These are the various names of Durgâ. The girl was the incarnation of Durgá.

† A village on the other side of Mathurá in N.-W. P. of India.

‡ These are the various miracles worked by Krishna a profuse account of which is to be found in the Tenth Book of *Bhagavatpuranam*.

§ A portion of the river Yamuna is still pointed as this lake.

slew the demon Aristha in the form of a bull and Keshini in the form of a horse. Having suppressed festivities in honor of Sakra he revived Vedic sacrifices (20). Having held up the mount (Govardhana) he saved the country from the rain (showered) by Sakra. And saluted by Mahendra Govinda took charge of Arjuna (21). Pleased Krishna again introduced the festivity (in honor) of Indra. Eulogised by Akura who had been despatched by Kansa he came to Mathurā on a car (22). He was looked at by the sportive and attached milk-women. Having slain a washerman, who was unwilling to part with clothes he took them (23). With Rāma he was engarlanded by a flower-vendor and he conferred on him a boon. And having been offered unguents by a haunch-backed woman he made her straight. Having entered the arena of sport he killed the mad elephant Kuvalayapida at the gate. In the presence of Kansa and others he encountered the wrestler Chanura, set against them by all present on the platform and Bala met with Mushtbika. The wrestlers Chānura, Mushtika and others were killed by them (24—26). Afterwards having slain Kansa, the king of Mathurā, Hari, appointed his father the king of Yādavas. The two wives of Kansa, Asti and Prāpti were Jarāsandha's daughters. Excited by their words he laid seige to Mathurā and Yādavas fought with him with arrows (27—28).

Having left Mathura Rāma and Krishna went to Gomanta and having vanquished Jarāsandha made the city of Poundraka Vāsudeva's property (29). Having built the city of Dwarkā he lived there encircled by the Yādavas. And having slain the dreadful (demon) Naraka he brought there all the daughters of Devas, Gandharvas and Yakshas. Janārddana married those sixteen thousand damsels of whom Rukshmini and seven others were the foremost (30—31).

Seated on Garuda with Satyabhāmā (his wife) Hari, vanquishing Indra in the celestial region, brought the

mountain of jems with all the jewels and the Pārijāta tree and planted the latter in Satyabhāmā's palace. Having received lessons in military science from (the Rishi) Sandipana, he having defeated the Daitya Panchajana and been worshipped by Yama (the Regent of the dead) returned (the Rishi) his son. Worshipped by Muchukanda* he killed Kālayavana (32—34). (After his return) he saluted Vasudeva, Devaki and the devoted Brahmanas.

Balabhadra begat on Revati Nishatha and Ulmukha (35). Krishna begat Shamva on Jamvavati. He had besides many other sons. He begat Pradyumna on Rukshmini. On the sixth day he was stolen away by force by (the demon) Shamvara who threw him into ocean where a fish devoured him. A washerman caught the fish and Shamvara taking it gave it to (his wife) Māyāvati (36—37). Seeing her own husband in the fish Māyāvati brought him up and said :— "I am your wife Rati; you are my husband Kāma; you were made limbless (*i.e.*, reduced to ashes) by Shambhu (Siva). I was captured by Shamvara and am not his wife. You, cognisant of illusory power, kill Shamvara (38—39)."

Hearing it and slaying Shamvara Pradyumna, with his wife Māyāvati, went where Krishna was. And Krishna and Rukṣhmini were pleased [to see him] (40).

Pradyumna's son was the highly intelligent Aniruddha, the husband of Ushā. Bali's son was Vāna. He had a delightful city (by name) Shonitapuram (41). By practising hard penances he became Siva's son. Pleased Siva approached Vāna and said "O Vāna, you will obtain a fight when this peacock standard will be struck down" (42). Beholding Umā sport with Siva Ushā† felt a desire for having a husband.

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* A royal saint. His cave where Krishna killed Kalayavana is to be seen on a mountain near Dholepur in Rajputana where a fair is held annually.

† The story of Usha's love is described at length in Harivansha.

to her Gouri said :—" The person whom you will see in a dream in the night of the twelfth day of the month of Vaishaka while sleeping will be your husband." Thus addressed by Gouri and pleased Ushā, while sleeping in her house, saw him (43—44). Considering herself united with her consort, she, by means of a portrait drawn by her, brought Aniruddha through her friend Chitralakhā (45).

The daughter of Kumbhānda, Vāna's minister, brought Krishna's grand-son frdm Dwarka and Aniruddha lived there happily with Ushā (46). He was then reported unto Vāna by guards who were in charge of the standard. Then there took place a highly terrific encounter between Aniruddha and Vāna (47).

Hearing the news from Nārada Krishna, seated on Garuda's back, went there with Pradyumna, Balabhadra and others and defeated there the fire-gods and fevers produced there by Maheswara (48). There took place a great encounter between Hari and Shankara. Nandi, Vinayaka, Skanda and others were defeated by Garuda and other (followers of Krishna) (49). While Shankara yawned it was destroyed by Vishnu with an yawning weapon. Having his thousand arms lopped off (Vāna) prayed unto Rudra for protection (50). Vishnu however kept Vāna alive with two arms and said to Shiva:—" Thou hast promised protection unto Vāna and (necessarily) I have done so (51). There is no difference between us. He who sees this difference goes to hell."

Then worshipped by Shiva and others accompanied by Aniruddha and Ushā Vishnu returned to Dwarkā and lived happily with Ugrasena and other Yādavas. Aniruddha's son Vajra learnt every thing from Mārkandeya (52—53). Balabhadra, the slayer of Pralamba, the master of monkey Dwivida and the destroyer of the pride of the Kouravas, drew the river Yamunā (54). The Lord Hari, having many forms, lived happily with Rukshmini and others and begat

numberless sons amongst Yadavas. He who reads it with his desired-for objects gained repairs to the region of Hari (55).

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CHAPTER XIII.

AGNI said:—I will now describe Bhārata,* and the characteristics of Krishna's greatness. Making the Pandavas the instrument Vishnu relieved the earth of her burden (1). Brahmā sprang from Vishnu's lotus navel. His son was Atri whose son again was Soma. His son was Buddha. His son was Aila and his son was Pururavā (2). From him was born Ayu whose son was king Nahusha. His son was Yayāti. From him was born Puru in whose family was born Bharata. Then was born king Kuru (3). In his family was born Shāntanu whose son was Bhishma given birth to by Gangā. His younger brother Chitrāngada and Vichitra were begotten by Shāntanu on Satyavatī† (4). After Shāntanu's death, Bhishma, who led a life of celebacy, governed his brother's kingdom. Chitrangada was killed when he was a boy by Chitrangada.‡ The two daughters of the king of Kāshi, Amvikā and Amvālikā were brought by Bhishma after having vanquished his enemy and given as wives to Vichitravirya who, some time after, died of consumption. With Satyavati's permission Vyasa begat Dhritarāstra on

* The Mahabharata, one of the two great Indian epics.

† She was the daughter of a fisherman. Shantanu fell in love with her and espoused her on condition that her son would succeed to the throne. Bhishma, the eldest son of Shantanu, led a life of celebacy to make good his father's promise.

‡ A Gandharva king.

Amvikā and Pandu on Amvālikā,* who became king.† Dhritarāstra begat on Gāndhāri hundred sons headed by Duryodhana (5—8). In the hermitage of Shatashringa‡ Pandu was cursed by a Rishi that he would die of his intercourse with his wife.§ Dharma begat on Kunti for Pandu, Yudhishtira, the Wind-god Bhima and Shakra Indra. The two Ashwinis begat on Mādri Nakula and Sahadeva.‖ Afterwards Pandu died by knowing Mādri (9—10). Kunti gave birth to Karna in her maiden-hood who was under the protection of Duryodhana. By an accident enmity took place between the Kurus and Pandavas (11). The wicked-minded Duryodhana put the Pandavas into a house of wax and put

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* This practice of inviting learned and pious men for begetting offspring on widows was then sanctioned by the Sacred writ. The following six kinds of sons are mentioned in the Adi Parva of the Mahabharata —

(1) *Aurasha* or the son begotten by one's own self on his wife; (2) *Pranita* or the son begotten on one's own wife by an accomplished person; *Parikriti* or the son begotten on one's own wife by a man for pecuniary consideration. (4) *Paunarbhava* or the son begotten on a wife after her husband's death, (5) *Kanina* or the son born in maiden-hood; (6) *Kunda* or tho son born of a woman who had intercourse with four persons; (7) *Datta* or given by another; (8) *Krita* or bought from another; (9) *Upakrita* or son coming to another out of gratitude; (10) *Sayamupagata* or the son coming himself to give him away; (11) *Sada* or the son born of a pregnant bride; (12) *Hinajonidhrita* or the son born of a woman of lower caste (See Adi Parva Chapter CXIX Verses (33—34).

† Dhritarastra, though eldest, did not get the throne on account of his blindness.

‡ A mountain having a hundred peaks.

§ The story is to be found in the Adi Parva of the Mahabharata. Once on a time Pandu retired into a forest with his two wives Kunti and Madri for a pleasure trip. There he shot down a deer while she was holding intercourse with his mate. She cursed Pandu saying that he would die of her intercourse with his wife. This was eventually brought about by his knowing his wife Madri.

‖ Pandu had no issue and he therefore requested his wives to invit various gods for begetting powerful sons on them.

fire to it. The Pandavas however with their mother managed to come out of the burning house (12). Then they all, under the guise of ascetics, lived in Ekachakra in the house of a Brahmana after having slain the Rākshasa Vaka (12). They then went to Pānchāla country on the occasion of Draupadi's Swayamvara.* And by shooting the mark the five Pandavas obtained Draupadi (14). They obtained half of the kingdom when Duryodhana and others came to know (of their whereabouts). Arjuna (obtained) from Fire-God the most excellent car as well as the celestial bow Gāndiva as also Krishna as his charioteer in battle. And they all, proficient in the use of arms, obtained from Drona un-ending shafts and Brahma weapons (15—16). Through Krishna's (help) Arjuna set fire to Khāndava forest.† And that Pandava with a downpour of arrows put a stop to Indra's showers (17). All the quarters were conquered by the Pandavas. And Yudhishthira ruled his kingdom celebrating a Rājasuya sacrifice‡ with profuse gold. This Suyodhana could not bear (18). He was

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* This was a ceremony prevalent in ancient India. A royal maiden used to invite all the eligible bride-grooms and select one after her heart. The following account of the condition of her *Swayamvara* occurs in the Adi Parva, CLXXXVII of Mahabharata.

"Causing a machinery to be erected in the sky the king Drupada set up a mark to be shot through that machinery. He said:—He who will string this bow, and he who will be able to shoot the mark above the machinery with these ornamented arrows, will obtain my daughter.

† The account occurs in the last chapter of the Adi Parvan of Mahabharata. The allusion is as follows:—Agni fed on clarified butter for years and grew pale. He went to Brahma for a cure who told him to go and devour the forest of Khandava the abode of the enemies of gods. He went there and put fire to it which was extinquished. He came back to Brahma who asked him to secure the help of Krishna and Arjuna who succeeded in the work though even Indra poured down rain to put out the fire.

‡ A sacrifice in which one becomes Lord Paramount after exacting allegience from minor chiefs.

then urged on by his brother Dushāshana, Karna, who had been enriched by him and as well as by Shakuni to play a game of dice, and by a dishonest trick defeated Yudhisthira and won his kingdom from him. The audience then laughed at him. Thus vanquished Yudhishthira with all his brothers retired into woods (19—20). He spent twelve years of the promised period in the forest and fed eighty eight thousand Brahmanas there (21). Then with Dhoumya and Draupadi making up the sixth they went to Virāta's house. The king passed there *incognito* as the twice-born Kanka and Bhima as the cook. Arjuna [lived in the guise of] Vrihannalā,* his wife as Sairindri† and the twins (as keepers of horses and kine). Under another name Bhimasena killed Kichaka‡ in the night who was about to ravish Draupadi. Arjuna defeated Kurus who had taken away kine from (Virata's) cow-shed and Pandavas were afterwards found out (22—24). Krishna's sister Subhadrā gave birth from Arjuna to her son Abhimanyu. Virāta conferred his daughter Uttarā on him (25). Dharmarāja then collected seven Akshouhinis of soldiers. He then despatched Krishna as an emissary for battle who said to the invincible king Duryodhana who was master of eleven Akshouhinis§ of soldiers:—"Give half of your kingdom to Yudhisthira, or at least give him five villages or give him battle."

Hearing his words Suyodhana said to Krishna:—"I will not even give him land measuring the point of a needle. I will fight with him." Then showing him his invincible universal form and adored by Vidura (Krishna) approached Yudhisthira and said "Fight with Suyodhana" (26—29).

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* An eunuch who was the tutor of Uttara.

† Maid-servant of the queen of Virata.

‡ Commander-in-chief of Virata's army who grew enamoured of Draupadi's beauty.

§ A large army consisting of 21870 chariots, as many elephants, 65610 horse and 109350 foot.

CHAPTER XIV.

AGNI said:—The armies of Yudhisthira and Duryodhana assembled on the field of Kurukshetra. Beholding Bhishma, Drona and others and considering them as his elders (Arjuna) did not like to fight (1). The lord then said to Pārtha:—

"You should not grieve for Bhishma and others. The bodies are destructible, but the one, who has the body, does not perish" (2). Know this soul as Para Brahma and that *I am Brahma*. Whether (a work) is successful or not a Yogin is always the same. Therefore observe your royal duties(3).*

Thus addressed by Krishna Arjuna got on his car, struck the musical instruments and fought. In the beginning Bhishma was the commander-in-cheif of Duryodhana's army and Shikhadin was that of the Pandava army. Then there took place encounter between both (the parties). Dhritarāshtra's sons assisted by Bhishma killed Pandavas in battle (4—5). And the Pandavas headed by Shikhandin killed Dhritarāstra's sons in battle. There took place an encounter between Kuru and Pundava soldiers like that between gods and

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* This refers to the celebrated episode of the Mahabharata the *Bhagavad-Gita*, the greatest book ever written in any language of the world. These two verses constitute, as if, the key-note of the entire teachings of Krishna to Arjuna".

On some points the several philosophic systems vary; but all insist that knowledge is the essential means for the attainment of liberation; more or less all are indifferent to action as a complement of knowledge. Consequently the philosophic systems might become open to the charge that "the ascetic who never stirred from his seat was superior to the active, brave soldier or merchant who defended his neighbours in war or fed them in famine". The Bhagavad-Gita guards the devotee against this erroneous idea, by pointing out the duty of action as involved in "knowledge," and the danger of pure asceticism.

demons, enhancing the delight of and before the very eyes of gods stationed in heaven. For the (first) ten days Bhishma struck down the Pandava warriors with his weapons (6—7).

On the tenth day Arjuna showered arrows on the heroic Bhishma. And urged on by Drupada Shikhandin made a downpour of arrows like unto a cloud (8). The elephant warriors and the infantry struck each other with their respective weapons. Pointing out the road of battle, beholding the sun during its progress to the north of the equator, meditating on Vishnu and hymning his glories Bhishma, having death at his call, lay on a bed of arrows requested by Vasu to repair to his region (9—10).

On Duryodhana lamenting Drona assumed the office of the commander-in-chief. The Pandava soldiers were filled with delight as well as their chief Dhristadyumna (11).

There took place a dreadful encounter (between both the parties) increasing the dominion of Yāma.* Virāta, Drupada and others were sunk in the ocean of Drona† (12). The huge army of Duryodhana, consisting of elephants, horses, cars and infantry, was struck down by Dhristadyumna and Drona looked like death there (13). Afterwards, on (Yudhisthira's) exclaiming "Ashwathāmā‡ is slain" Drona threw off his arms. And then assailed with Dhristadyumna's arrows he fell down on earth (14).

On the fifth day on Duryodhana being stricken with grief the irrepressible Karna, having assailed all the Kshatryas, became his commander-in-chief (15). Arjuna assumed the command of the Pandava army. Then there took place a highly dreadful encounter with various weapons between them both like that between the gods and demons (16).

* Stripped off metaphor it means "in which many persons were killed".

† *v* harassed by Drona or covered by him with arrows.

‡ He was son of Drona. This was a false report for killing Drona.

In the battle between Karna and Arjuna Karna killed his enemies with arrows. And on the second day Karna was struck down by Arjuna (17). Shalya fought for half a day and Yudhishthira killed him. Having his army slain Suyodhana fought with Bhimasena (18). Having slain many men he addressed Bhimsena. And while he was about to strike him with a club Bhima struck him down as well as his younger brother with his club. In the night of the eighteenth day while asleep the highly powerful Ashwathāmā assailed one Akshouhini of Pandava army. He killed the sons of Draupadi, the Pānchāla princes and Dhristadyumna (19—21). While Draupadi was bewailing for the death of her sons Arjuna with an Aishika weapon took off the jewel of his head (22). Hari then revived [the warriors] scorched with Ashwathāmā's weapons. Uttarā at that time was *enciente* and the offspring of that conception was the king Parikshit (23).

Kritavarmā, Krīpa and Drona's son then retired from the battle-field as well as the five Pandavas, Sātyaki and Krishna and not others (24). Having consoled his aggreved wives Yudhishthira, with Bhima and others, cremated all the slain heroes and distributed water and riches (15). Having heard from Shāntanu's son Bhishma various duties conferring tranquility viz the duties of a king, those leading to emancipation and those about making gifts he became the king* (17). And that represser of enemies made gifts unto Brahmanas in his Ashwamedha (horse) sacrifice. And hearing from Arjuna of the destruction of the Yādavas from a pestle and settling the kingdom on Parikshit he, with his younger brothers, repaired to heaven (18—19).

* These accounts occur in the Shanti Parvan of the Mahabharata.

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CHAPTER XV.

AGNI said :—When Yudhisthira was established on the throne Dhritarāstra retired into woods with Gāndhāri and (travelled) from one hermitage into another as well as Prithā, O twice-born one (1). Burnt by a forest-fire Vidura went into heaven. Thus did Vishnu slay the Dānavas the load of the earth, for the protection of virtue and destruction of iniquity making the Pandavas the instrumental, thereof. Then with a pestle, under the pretext of a Brahmanic imprecation he destroyed the Yādava race constituting a heavy load and installed Bajra on the kingdom.* Then

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* The following account in Vishnupuranam fills up the gap.

MAITREYA said :—Tell me how Janarddana brought about the extermination of his own family under the pretext of a Brahminical curse and in what manner did he renounce his human body.

PARASARA said :—At the holy place of Pindarika, Viswamitra, Kanwa and the great sage, Narada, were seen by some boys of the Yadu family. Inflated with their youth and influenced by predestined results, they dressed and adorned Samba, the son of Jambavati, as a female and taking her to the sages, they addressed them with usual reverence, saying :—"What child will this female, the wife of Babru, who is anxious to have a son, give birth to?" The sages, who were gifted with divine wisdom, enraged at this insult, said :—"She will give birth to a club that will exterminate the entire Yadava race."

Thus addressed by the sages, the boys went to Ugrasena and related to him what had happened; and after some time, as foretold, a club was produced from the belly of Samba. Ugrasena had the club, which was made of iron, ground to dust and thrown into the sea, and particles of the dust there became rushes. There was one part of the iron club which was like the blade of a lance and which the Andhakas could not break; this when thrown into the sea was swallowed by a fish; the fish was caught, the iron spike was extracted from its belly, and was taken by a hunter named Jara. The all-wise and illustrious slayer of Madhu did not think it proper to counteract the predestination of fate.

In the interval an emissarry despatched by the celestials came to Krishna and said to him in private:—"I am sent to thee, O lord, by the celestials; and do thou hear what Indra together with the Viswas Maruts, Adityas, Sadhyas and Rudras respectfully represent. More than a century has gone by since thou in compliance with the request of the celestials, descended upon earth for the purpose of relieving it of its load. The demons have been destroyed and the burden of earth has been removed; now let the immortals once again see their king in heaven. More than a hundred years have passed. and if thou dost wish do thou return to heaven This is the prayer of the celestials. And if this be not thy will, do thou remain here as long as it may be desirable to thy dependants." Whereto Krishna replied, "I am well aware of all thou hast said. The earth is not relieved of her load until the Yadavas are extirpated. I shall also speedily bring it about in my descent, and it shall take place in seven nights. Having restored the land of Dwaraka to the ocean and destroyed the race of Yadu, I shall proceed to the region of the celestials. Inform the celestials that having renounced my mortal frame and been accompanied by Sankarshana, I will then return to them. The tyrants that oppressed the earth, Jarasandha and the rest, have been slain and a youth even of the race of Yadu is so less than they an incumbrance. Having removed this huge weight of the earth, I will proceed to the mansions of the celestials. Sav this to them."

PARASARA said:—O Maitreya, being thus addressed by Vasudeva, the messenger of the celestials bowed and took his heavenly course to the king of the deities. The illustrious Krishna too now espied signs and portents both on earth and in heaven prognosticating day and night the destruction of Dwaraka. Beholding those evil omens, he said to the Yadavas; "Behold these dreadful portents; let us hasten to Prabhasa to avert them." When he had thus said to the eminent Yadavas, the illustrious Uddhaba saluted and said to him: "Tell me, O lord, what is proper that I should do, for it seems to me that thou wilt destroy all this race. The signs that are manifest declare nothing less than the annihilation of the race. "Thereupon Krishna replied:—"Do thou by my favour proceed, by this celestial course, to the holy place Badrikasrama in the Gandhamadana mountain, the shrine of Nara Narayana; and on that spot sanctified by them, thou, meditating upon me, shalt obtain perfection through my favour. Having extirpated this Yadu race, I shall proceed to Vaikuntha; and after I have quitted Dwaraka, the ocean shall inundate it."

PARASARA said:—Being thus addressed by him and commanded by

Kesava, Uddhaba proceeded to the holy shrine of Nara Narayana. And the Yadavas, with Krishna, Balarama and others, having ascended swift-coursing cars, proceeded to Prabhasa. Having reached Prabhasa, the Kukkuras and Andhakas bathed there and, being excited by Krishna, indulged in liquor. As they drank, the destructive fire of dissension was engendered amongst them by mutual collision and fed with the fuel of abuse. Worked up with ire by the divine influence, they attacked one another with missle weapons, and when these were finished, they had recourse to the rushes growing nigh. The rushes in their hands became like thunder-bolts, and they assailed one another with them. Pradyumna, Syamba, Kritavarman, Satyaki Aniruddha, Prithu, Vipathu, Charuvarman, Charuka, Akrura, and many others, struck one another with the rushes, which became hard like thunder-bolts. Thereupon Krishna arriving there prevented them: but they thought that he was taking part with each severally and continued the conflict.

Thereupon, enraged, Krishna took up a handful of rushes to destroy them, which became a club of iron; and with this he killed many of the murderous Yadavas, whilst others fighting fiercely destroyed one another. At this time in the very presence of Krishna's charioteer, his swift steeds carried off his *Jaitra* car and entered into the sea. The discus, the club, the bow, the quiver, the shell and the sword of Kesava, having circumambulated their master, flew along the path of the sun. In a short time there was not a single Yadava left alive save the mighty Krishna and Daruka. Going towards Rama, who was sittiug at the root of a tree, they saw a huge serpent coming out of his mouth. Having issued out of his mouth, the mighty snake proceeded towards the ocean hymned by saints and other great snakes. Bringing an offering of respect, the ocean came to him and then the majestic being worshipped of all the attendant snakes, entered into the waters of the deep. Beholding the departure of the spirit of Baladeva, Kesava said to Daruka—"Do thou go to Vasudeva and Ugrasena and communicate unto him this. Go and inform them of the departure of Balabhadra, and the destruction of the Yadava race, and also that I shall engage in religious meditation. Do thou also inform Ahuka and the inhabitants of Dwaraka that their city shall be inundated by the ocean. And do ye await the arrival of Arjuna at Dwaraka. When Arjuna, the descendant of Pandu, shall issue out of the city, none of you should wait there but go whither the descendant of Kuru shall repair. Do thou also go to the son of Kunti and tell him that he may at my request protect my family according to his might. Then go to Hastinapur with Arjuna

having renounced his own body in Prabhāsa* at the command of the Deity. Hari was adored by the denizens of Brahma and Indra lokas. Balabhadra, the incarnation of Ananta, went to the heavenly region of Pātāla (2—5)

The Lord Hari is indestructible and is worthy of being meditated on by sages. In his absence the ocean submerged the city of Dwārakā (6). Having performed the cremation ceremony of the Yādavas he offered them water and gave away their riches. The cow-herds, with the weapons of rods, carried away, after defeating Partha, all the wives of

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and all the inhabitants of Dwaraka and, let Vajra be installed king over the race of Yadu."

PARASARA said :—Thus instructed and having bowed unto and circumambulated Krishna again and again, Daruka departed as he had been desired; and having conducted Arjuna to Dwaravati, the intelligent servant of Krishna established Vajra as king. Thereupon having concentrated In himself that supreme spirit which is identical with Vasudeva, the divine Govinda was inentified with all beings. Recollecting the worlds of the Brahmana, the curse of Durvasas, the illustrious Krishna sat engaged in meditation, placing his foot upon his knee. Then there came a hunter named Jara, whose arrow was tipped with a blade made of the iron club, which had not been reduced to powder; and espying from a distance the foot of Krishna he mistook it for a part of a deer, and shooting his arrow, lodged it in the sole. Approaching his mark, he saw the four-armed king and falling at his feet, repeatedly besought his forgiveness, exclaiming, "I have done this deed unknowingly, thinking I was aiming at a deer. Have pity on me who am consumed by my crime; for thou art able to consume me." Thereupon Bhagavan said: "Thou needst not have the least fear, hunter; by my favour, thou shalt repair to the region of the celestials." As soon as Krishna had said this, the celestial car arrived there, ascending which the hunter repaired to the regions of the celestials.

Thereupon the divine Krishna having united himself with his own pure, spiritual, inexhaustible, inconceivable, unborn, undecaying, imperishable, and universal spirit, which is one, Vasudeva, renounced his mortal frame and his connection with the three qualities.

* This sacred shrine is near Ajmere in Rajputana.

Vishnu* at the imprecation of Asthāvakra.† And Pārtha mourned for the loss (7—8). Consoled by Vyāsa he thought "I had strength as long as I was by Krishna." And then returning to the city of Hastinā he communicated every

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* O foremost of ascetics, one day while proceeding, Arjuna, the son of Pritha, halted the people he had brought from Dwaraka in the Panchanada country in a rich and fertile spot; the desires of the neighbouring robbers were excited when they saw a number of widowed females and immense riches in the possession of Arjuna alone. Worked up with their cupidity they assembled their villainous herds and said to them:—This Arjuna, alone with his bow, is passing amongst us having immense riches and numbeless women with him, whose husbands had been slain; cursed is thy strength therefore. His pride hath been increased by the death of Bhishma, Drona, Jayadratha, Karna and others; he is not cognisant of the prowess of the simple villagers. Up, up, take your long thick staves; this stupid fellow hates us. Why should we not lift up our arms?" Saying this they rushed armed with cudgles and clods of earth, upon the people who were without their lord. Arjuna met them and said to them in contempt; "Go away, O ye wretches, ignorant of what is right, if you do not wish to die." But they neglected his threats and seized his treasures and women, the wives of Viswaksena.

† In ancient time, a Brahman, named Ashtavakra, was pursuing his religious penances, standing in water and meditating on the eternal spirit for many years. On account of the overthrow of the Asuras there was a great festival on the summit of Meru; on their way to which Rambha, Tilottama and hundreds of other beautiful nymphs praised and hymned him for his devotions. They bowed unto him and eulogised him when he was immersed in water up to his throat, his hair twisted in a braid. They sang in honour of him whatever they thought would be agreeable to that most eminent of Brahmanas. Ashtavakra at last said to them:—"I am well pleased with you, illustrious damsels; ask of me, whatever you wish and I will give it however difficult it may be of attainment." Thereupon all these nymphs, Rambha Tilottama and others mentioned in the Vedas, replied;—"It is enough for us that thou art pleased, what else need we say, O Brahman?" But some amongst them said:—"If you are indeed pleased with us, O illustrious sire, thou grant us a husband, the best of men and sovereign of Brahmanas." Thereupon saying "so be it," Ashtavakra came up from the waters. When the nymphs observed him coming

thing unto Yudhisthira and his other brothers, who were the protecters of men at that time, saying " I have the same bow, the same weapons, the same car and the same horses. But they are all useless in the absence of Krishna as is a gift given to one born in an inferior family."

Hearing it and placing Parikshit on the throne the intelligent Dharmarāja with Draupadi and his brothers set out for final place, perceiving the instability of the world and reciting the (name of) Hari eight hundred times (9—12). On the great road dropped down Draupadi with Sahadeva and Nakula, Phalguna, Bhima and the king were filled with grief (13). Then seated on a car brought by Indra, he with his younger brothers, reached the celestial region. And beholding Duryodhana and others as well as Vāsudeva he was filled with delight. I have thus described Bhārata unto thee. He who reads it repairs to heaven (14).

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out of the water and saw that he was very ugly and crooked in eight places they could not restrain their merriment and laughed aloud. The Muni was very angry and imprecated them with a curse, saying:— "Since you have been so impertinent as to laugh at my deformity, I denounce upon you this curse; through the favour I have shown unto you, you shall obtain the first of males for your husband; and on account of my curse, you shall afterwards fall into the hands of thieves.

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CHAPTER XVI.

AGNI said:—I will now describe the Buddha* incarnation, by reading and hearing of which one acquires great profit. Formerly in the war between gods and demons the

* A general name for the deified teachers of the Buddha sect amongst whom numerous Buddhas are reckoned. The name is here especially applied to the ninth incarnation of Vishnu. He was born at Kavilavastu at the foot of the Nepala mountain. His father was Suddhodana who was a king and his mother was Mayadevi. The following summary of his life and work taken from a well-known work from the 4th to the 20th year.

4th year. Goutama admitted a rope-dancer to the Order and lived in Mahabana.

5th year. He went to *Kapilavastu* to see his father who was dying. After the cremation he returned to Mahabana followed by his step-mother and his wife, who were accompanied by many ladies. They all earnestly asked him to be admitted to the Order, but the Buddha was not willing to admit them to the Order, but at last yielded to the earnest advocacy of Ananda. He then retired to a hill near Allahabad.

6th year. Goutam returned to Rajgriha and admitted *Kshama*, the queen of *Bimbasura* to the Order. One of his disciples displayed miracles, but the Buddha strictly ordered that no miracles should be displayed and he particularly enjoined that miracles had nothing to do with religion.

7th year. His opponets induced a woman, named *Chincha*, to accuse him of a breach of chastity, but her deceipt was exposed.

8th year. He passed on a hill near *Kapilavastu*, made some new converts and returned to *Kosumbi*.

9th year. A great dissension broke out in the Order. The Buddha tried in vain to establish peace and amity. At last being disgusted, he left his disciples and went alone to the forest of *Parilyaka*.

10 year. The neighbouring villagers built him a hut, where he spent the rainy season. Here the refractory Buddhist monks found him out and asked his pardon. They were forgiven and well received. With his repentant disciples he went to *Sravasti* and thence to Rajgriha.

former were defeated by the latter. Saying "Save us, Save us!" they sought refuge with Iswara. Being incarnation

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11 year. He made some more important converts and passed his time in Magadha and Kosala.

12th year. He made his longest journey, going as far as *Mantala* and returning via Benares, preaching in all the places he visited.

13th year. He spent the year in *Chaliya* and *Sravasti* in delivering discourses.

14th year. He remained in *Sravasti*, where he delivered a discourse to his son *Rahula.* He then travelled to *Kapilavastu.*

15th year. The whole of the year he remained in the wood outside *Kapilavastu*, where he addressed a discourse to his cousin *Mohanama*, who had succeeded his father on the throne of *Kapilavastu.* He delivered also a discourse on the superiority of righteousness to alms-giving.

16th year. This year was spent at a place called Alawi.

17th year. He went to Rajgriha and passed the rainy season there. He preached a sermon on the occasion of the death of *Srimati*, a courtezan. He refused to preach to a hungry man until he had been well-fed.

18 year. He went to *Chaliya*, where he instructed a weaver who accidentally killed his daughter. After passing the rainy season there he returned to Rajgriha.

19th year. Goutam travelled through Magadha preaching in all the villages. On one occasion finding a deer caught in a snare, he released it and fed it. The angry hunter tried to kill him, but he preached to him, who with all his family became his disciples.

20 year. He spent the year in preaching in villages and towns. In the forest of *Chaliya* he succeeded in overcoming by kindness a notorious robber named Angulimala, whom he persuaded to become a Buddhist Monk.

From the 21st year to the 45th year of his Buddha-hood we know almost nothing of his mission works. Perhaps one year was so much alike of the other, that his chroniclers did find nothing to narrate.

The *Summum bonum*, according to Buddha of a man's life, is to attain *Nirvana*, and this every man can acquire by spiritual exercises. He laid down the following laws for his monks.

What is that Law? It is (1) the four Earnest ***Meditations*** (2) the four Great ***Efforts*** (3) the four Roads to ***Saintship*** (4) the five *Moral*

of illusion and infatuation he was born as the son of Suddhodana (2). He infatuated the Daityas and made them

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powers (5) the seven kinds of *Wisdom*, and (6) the *Noble Eight-fold Path*." (Rh. D. BUDDHIST SUTTAS, pp. 61-63.)

This is the sun and substance—a short summary,—of the teachings of the Buddha. We shall now try to explain each of the above doctrines.

1. The four *Earnest Meditations* are meditation.
(*a*) On the impurity of the body.
(*b*) On the evils which arise from sensation.
(*c*) On the impermanence of ideas.
(*d*) On the conditions of existence.

2. The four *Great Efforts* are the efforts.
(*a*) To prevent bad qualities from arising.
(*b*) To put away bad qualities which have arisen.
(*c*) To produce goodness not previously existing.
(*d*) To increase goodness when it does exist.

3. The four Roads to *Saintship* are four means by which it is attained, namely,—
(*a*) The will to acquire it.
(*b*) The necessary exertion.
(*c*) The necessary preparation of the heart.
(*d*) Investigation.

4. The five *Moral Powers* are :—
(*a*) Faith.
(*b*) Energy.
(*c*) Recollection.
(*d*) Contemplation.
(*e*) Intuition.

5. The seven kinds of *Wisdom are*,—
(*a*) Energy.
(*b*) Recollection.
(*c*) Contemplation.
(*d*) Investigation of Scripture.
(*e*) Joy.
(*f*) Repose.
(*g*) Serenity.

6. The Noble *Eight-fold Path* are,—
(*a*) Right Belief.

relinquish the religion of the Veda. They then became followers of Buddha and induced others to forsake Vedic

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(*b*) Right Aims.
(*c*) Right Speech.
(*d*) Right Actions.
(*e*) Right Means of livelihood.
(*f*) Right Endeavour.
(*g*) Right Mindfulness.
(*h*) Right Meditation.

The following general rules of a householder's duties are most beautiful.

General Duties.

Parents and Children.

Parents should —

1. Restrain their children from vice.
2. Train them in virtue.
3. Have them taught arts and science.
4. Provide them with suitable husbands, or wives.
5. Give them their inheritance.

The child should say :—

1. I will support them who supported me.
2. I will perform family duties incumbent on them.
3. I will guard their property.
4. I will make myself worthy to be their heir.
5. When they are gone, I will honour their memory.

Pupils and Teachers.

The pupils should honour their teachers.

1. By rising in their presence.
2. By ministering to them.
3. By obeying them.
4. By supplying their wants.
5. By attention to instruction.

The teacher should show his affection to his pupils—

1. By training them in all that is good.
2. By teaching them to hold knowledge fast.
3. By instruction in science and lore.
4. By speaking well to them, to their friends and companions.
5. By guarding them from danger.

religion (3). He became *Arhata** and afterwards made others *Arhatas*. Divorced from Vedic religion they became all Pāshandinas† (4). They committed (sinful) deeds capable of taking one to hell and received (gifts) from degraded persons. At the end of Kali yuga there will be mixed castes (5). And there will flourish robbers having no character. The Veda of Vājasaneya, proved by its fifteen branches, will be in existence (6). Under the cover of religion they will preach irreligion. And the Mlechhas in the guise of kings will devour men (7). Armed with a coat of mail and weapons, Vishnuyasha's son Kalki, with Jājnavalka as his priest, will extirpate the Mlechhas, establish the order and respective dignity of the four Varnas and various Ashramas‡ and lead people to the path of pure religion (8—9). Then having renounced the form of Kalki Hari will return to

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HUSBAND AND WIFE.

The husband should cherish his wife.

1. By treating her with respect.
2. By treating her with kindness.
3. By being faithful to her.
4. By causing her to be honored by others.
5. By giving her suitable ornaments and clothes.

The wife should show her affection for her husband :—

1. By doing her household works aright.
2. By being hospitable to kinsmen and friends.
3. By being a chaste and faithful wife.
4. By being a thrifty housekeeper.
5. By showing skill and diligence in all she has to do.

* Enlightened. A general term applied to the chief saints of the Buddha sect. They are ranked by them as superior to the gods of other sects.

† Irreligious people.

‡ A religious order of which there are four kinds referable to the different periods of life; 1st that of the student or *Brahmacharin*. 2 that of the house-holder or *Grihasta*; 3 that of the anchorite or *Vanaprastha*; 4th that of the beggar or *Vikshu*.

heaven. Thereupon Kritayuga will come into existence as before (10). Thus in all the Kalpas and Manwantaras the various Varnas and Asramas are established in their duties (11). There are numerous incarnations past and future. The pure man, born in a good family, who hears of or reads the ten incarnations of Vishnu, having acquired all desired for objects, attains to heaven. It is Hari who makes all arrangements of virtue and vice, and it is Hari, the cause of creation &c, who incarnates himself (12—13).

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CHAPTER XVII.

AGNI said:—Hear, I will now describe Vishnu's sport of the creation* of the universe and others. He is the author of the creation and the beginning of the universe and creation and is with and without Gunas† (1). Brahma is un-

a The Hindu philosophers consider the work of creation and dissolution as merely a sport of the Lord.

b The three gunas or the universal tendencies of Nature form a most important factor in the metaphysical system of the Hindus. The great first cause is the Infinite, Incomprehensible, Self-existing Being from whom all spiritual and material matter is derived and from whom proceeds the universe; being immaterial he is above corruption; being invisible he can have no form or quality; but what we behold is his works. The entire universe, consisting of animate and inanimate creations, has emerged out of God and into Him, it will, in course of time, subside. He is the Absolute Reality and all things, present to our consciousness, are its phenomena or shows. The God is the n umenon and the universe before us is the phenomenon. The Absolute Real God manifests Himself as related for creating the universe,

manifest and existent. In the beginning there was no sky, no day or night. Entering into Prakriti (nature) and Purusha

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which is called His Maya. As the beautiful luminary the sun casts its rays of light upon millions of pools of water and represents himself at the same moment on each of them, so are our souls the manifestations of the Divine Being. The creating power or energy of God is Prakriti or Nature—the material cause of the universe. It is blind and purposeless, without form or parts, is eternal, material, universal, forming for itself yet undeveloped being from which proceeds the visible world. In this creative energy of God, the material cause of the universe we find, on an analysis, three universal tendencies which are named by the Rishis the three *Gunas*. The action of these universal tendencies is not only visible in the nature of men, but it is equally so in the lower order of animate beings as well as in the inanimate creation. We find three universal tendencies or forces acting on the face of the creation. There is the chaotic or disorganising tendency which leads everything into confusion, there is the isolating tendency, by which every object tries to secure an individual position of its own and there is the harmonizing tendency by which every object gravitates to a centre in creation and which tries to bring all objects of creation into one universal order. Thus in the creation there is one disorganising tendency, one isolating tendency and one organizing tendency. These three universal tendencies are inherent in creation, both animate and inanimate and every form of growth is dependent upon the working of these tendencies. They are not the materials or ingredients which form all the objects of Nature but the laws that regulate their creation—the inherent energies or tendencies. The first is called the *Tama guna* or the disorganizing tendency or the energy that brings on confusion in the work of creation and puts obstacles in the way of order or harmony. The second is called *Raja-guna* or isolating tendency—or the inherent energy by which every object, in nature, struggles to secure its own independence and to isolate itself from the rest. The third is the *Sattwa-guna* or the tendency that tries to establish universal order,—the energy that tries to overcome confusion and isolating tendencies and bring every thing into the centre of a universal order. Because the creative energy of the God is invested with these three qualities or universal tendencies therefore every object in the creation partakes of its nature. Thus the harmonizing or organizing tendency is called the *Sattwa-guna*; the isolating tendency is called the *Raja-guna*; and the disorganizing

tendency is called the *Tama-guna*. These three universal tendencies, energies or qualities regulate the entire creation.

THE Hindu Rishis have always meditated on their *Brahma* or Supreme Deity in His two aspcets, namely *Saguna* or immanent and *Nirguna* or transcendent. The entire universe is resolvable into two factors, Nature and God; by the former may be understood the "totality of perceptible phenomena, and by the latter the eternal ground or cause whose essence they express." God is Himself the Real Absolute, and Nature is His objective manifestation. He is the eternal abiding ground, and Nature is the transient phenomenon. God is what *is* and Nature is what *appears*. Thus in His true, real nature God is transcendent: He is immanent when He manifests himself in Nature The relation of God with the objective worl is governed by three *Gunas* or qualities. These *Gunas* are the qualities for primary elements which constitute the entire objective world. These three principles are essential ingredients of which every object of Nature, from a man to an insect, from a mountain to a grass, is formed. These are the three universal tendencies, which govern the relation of the universe with the God, the relation of the object with the subject. These are the forms in which the Absolute Reality manifests itself. These three *Gunas* are *Sattwa* or the principle of organisation, *Rajas* or the principles of self-attraction and *Tamas* or the principle of disorganisation. When God manifests Himself in Nature He appears in these forms as such as such He is called immanent or *Saguna*. When God is in Nature, when the objective world is viewed in its relation to, and dependence on its author He is *Saguna*. Immanency is attributable to God only when He manifests Himself In Nature, only when the relation of the object with the subject is taken into consideration. The phenomena of Nature are objects which are not eternal. They are not permanent entities, but undergo changes. And so they must be related to an Eternal Subject, an abiding ground that remains unchanged in the midst of changes. No one can help thinking of something behind what he sees or feels. The colour, the form, the sound are not floating attributes,—they are attached undoubtedly to a permanent ground. This Eternal Essence from which all objects of Nature proceed, this permanent abiding ground which sends out all phenomena of Nature, this Absolute Reality which suffers no changes, is the *Nirguna Brahma* of the Hindu Rishis. God is transcendent as the absolute Reality—the Absolute Truth, Intelligence and Bliss—*sat, chit, anandam*. This is the true Nature of God that has been so often described in glowing terms by the Rishis of the Upanishads.

The Sacred Scriptures of the Hindus speak of God as both *Saguna* and *Nirguna* as manifesting in Nature and again transcending the objects of Nature—as partaking of qualities or *Gunas* of Nature and again transcending them. *Isa-Upanishad* it is said:—

तदेजति तन्नैजति तद्दूरे तद्वन्तिके ।
तदन्तरस्य सर्व्वस्य तदु सर्व्वस्यास्य बाह्यतः ॥

"It (Brahman) moves but (truly) does not move: it is near, it is also distant. It is inside all this, and outside all this."

Similarly many other Sruti texts clearly prove that the Rishis of the Upanishadas contemplated upon the Divine Being both as *Saguna* and *Nirguna*. The former aspect of the Divine Nature is transitory, subject to change, relative and dependent, and while the latter is essential, absolute and eternal. The *Saguna* aspect is limited in time and space and *Nirguna* transcends all such limitations. The *Saguna* is ever changing and whirling, the *Nirguna* is enduring, central, regulative and reposing eternally in the midst of changes. The *Saguna* is accidental, and *Nirguna* is essential. The *Saguna* aspect is finite, and *Nirguna* is infinite. The *Saguna* excludes *Nirguna*, but *Nirguna* comprehends *Saguna*. The finite can not contain the infinite, but infinite can comprehend the finite.

It is for this reason the Rishis of the Upanishada hold that the *Nirguna* describes the nature of God in its absolute truth. Thus the conception of *Nirguna* is the conception of the True and Absolute Divine Being. The true nature of God, according to the Rishis, is *Nirguna*, it is only when His powers are alluded to in His manifestation in the object of Nature that He is called *Saguna*. They have therefore given a decided preference to the worship of *Nirguna*, though often times their disciples are exhorted to contemplate on the *Saguna* aspect of the Divine Being. It is indeed, very difficult to conceive One, Absolute, Infinite Being—but it is not very difficult to conceive Him in Nature, to contemplate Him as the author of the objective world and exercising His power in its preservation and destruction. The latter, though practically infinite is really speaking relative and finite. The *Nirguna* indicates the the true nature of the Divine Being while *Saguna* describes His power which though infinite in nature depends upon time and space for its manifestation. From the contemplation of the *Saguna* aspect of God one can arrive at that of the *Nirguna*—which is the ultimate goal of the spiritual exercises of a worshipper. *Nirguna* or absolute attributes of God include the *Saguna* or relative attributes. The only

(soul) Vishnu agitated them (2).* In the beginning of the creation first came out the principle of Mahat (greatness) and then that of Ahakāra† (egoism) and then the Vaikārika,

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dfference between them is that the former describes the true Nature of the Divine Being, and the latter how He manifests Himself in Nature and governs the creation. Though the first stage in a man's religious culture is the contemplation of the *Saguna* aspects, the ultimate, goal howeve, is that of *Nirguna*.

Kena Sruti thus describes Him:—

"He is the ear of ears, mind of minds, words, prana of pranas, and eye of eyes.

"People cannot conceive Him in their mind, but He knows it. Know Him as Brahma.

"Know him as Brahma whom people cannot see with their eyes, but through whose power they see all objects of vision."

"He is not to be seen by eyes, not to be described by words, not to be conceived in mind. We do not know Him. Know Him as Brahma who is indescribable in words, but who (*i.e.*, whose power) gives utterance to words.

* According to Sankhya the creation is effected by the involuntary union of soul and nature. Others hold that Brahma brings about this union for a mere sport.

† The twenty-five principles of Sankhya's system are (first) Prakriti or Pradhana: the universal and material cause; the root or the other plastic origin of all. It is eternal productive but not produced.

2. Intelligence otherwise called Mahat or Buddhi. This is the first production of nature and the intellectual principle.

5. Ahankara or the consciousness of ego or I am. This is produced by intellectual principle.

4—8. Five Tanamatras or subtile particles or atoms perceptible to beings of a superior order, but unapprehended by the grosser senses of mankind. These are the production of the consciousness of ego.

9—13. Five instruments of sensation, namely, the eye, the ear, the nose, the tongue the skin.

14—18. The five instruments of action, namely, the organ of speech, the hands, the feet, the organ of excretion and the organ of generation.

19. Mind, serving both for sense and action.

20—24. Five elements produced from the five elemental particles, namely, (1) ether, or the vehicle of sound; it has the property of

Taijasa and Tāmasa creations (3).* From Ahankāra emanated Akāsha (ether) the vehicle of sound, air sensible to hearing and fire sensible to sight. Taste is the elementary particle of water and smell is that of earth. From Ahankara and the quality of Tamas emanate luminous bodies and organs [of sense and action] (4—5). The ten-fold devas (celestials are the (first) transition from the natural or the quiescent condition of the soul. Manas or mind is the eleventh organ. Then came into existence the self-sprung Lord desirous of creating various creatures (6). He first created water and in it seeds. Waters are called Nāra for they are the creation of Nara (the spirit of God); and since they were his first Ayana or place of motion, he hence is named Nārāyana or moving on the waters. The egg engendered in the water was gold-hued. In it Brahmā himself was born and therefore the Sruti reveals him to us *Swayambhu* or self-born. Having lived there for one full year the Lord Hiranyagarbha sundered that egg into twain, one forming heaven and another earth. And between these two fragments the Lord created the sky (7—10). The ten quarters upheld the earth when it was submerged under water. There Prajapati, desirous of creating created time, mind, speech, desire, anger and attachment and their counterparts. He created thunder

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audibleness; (2) air, sensible to hearing and touch; (3) fire, sensible to hearing, touch and sight; (4) water, sensible to hearing, touch, sight, taste; (5) earth sensible to hearing, touch, sight, test and smell.

25. Soul termed Purusa or Atman which is neither produced nor productive. It is multitudinous, individual, sensitive, eternal, unalterable, and immaterial. These twenty-five principles are thus contrasted in *Karika* "Nature, root of all, is no production, Seven principles, the great or intellectual one etc., are productions and productive; sixteen are productions (unproductive). Soul is neither a production nor productive."

* *Vaikarika* is the first creation which is the outcome of the first transition from the natural or the queiscent condition of soul. *Taijasa* or luminous bodies *Tamasa*; is the creation of the quality of ignorance.

and cloud from lightning, rain-bow and birds from red colour. First of all he created Parjanya (Indra) and then from his mouth the Rik, Saman and Yayush. For completing sacrifice [he created] Saddhyas* who propitiated the Devas, the most exalted order of creation with sacrifices. [He then created] Sanatkumar from his arm and Rudra from his anger. [He then created] Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vashistha. They were regarded as the mind-born sons of Brahmā. O foremost [of sages] these seven procreated many dreadful offspring. Having divided his own body he became male with one half and female with another. Brahmā then procreated progeny on her (the female half) (11—16).

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CHAPTER XVIII.

AGNI said:—Priyavrata and Uttānapāda were the two sons of Manu Swāyambhuva who begat them on the maiden Shatarapa† endued with asceticism. The Lord Paramount [Uttānapāda] begat on Kardama's wife Kāmya‡ [two daughters] Samrāt and Kukshi. Uttānapada begat on Suruchi§ a son [by name] Uttama (1—2). He begat on Suniti a son [by name] Dhruva. O Muni, for establishing his fame Dhruva carried on austerities for three thousand celestial years (3). Propitiated with him Hari conferred

* Inferior deities or demi-gods.

† Literally having a hundred forms.

‡ In Vishnu Purana it is "Kanya.

§ Suruchi and Suniti were the two queens of Uttanapada.

Philosophical

on him a fixed station above all constellations.* Beholding his advancement Ushana† recited the [following] verses:— "Oh! I have heard of the wonderful ascetic powers of this Dhruva, placing whom before the seven Rishis‡ are now situate (5).

Dhruva begat on his wife Shambhu two sons Shisthi and Bhavya. And Shisthi begat on Suchāya five sinless sons (6), (viz) Ripu, Ripunjaya, Vipra, Vrikala and Vrikatejasam. Ripu begat upon Vrihatee the highly effulgent Chākshusa who again begat Manu Chākshusa on Pushkarini of the race of Varuna. Manu begat on Nadvala ten most excellent sons (7—8)—Uru, Puru, Satādumaya, Tapaswi, Satyavāk, Kavi, Agnistoma, Atirātra, Sudumnya, and Abhimanyu (9). Uru begat on his wife Agneyi six highly effulgent sons, Anga, Sumanas, Svati, Kratu, Angiras and Gaya§ (9—10). And Anga begat on Suneethi one son [named] Vena. Given to sinning and negligent to protect [his subjects] he was slain by the Rishis with Kuça reeds (11). But with a view to multiply his progeny the Rishis rubbed his right hand.‖ And from the rubbing of Vena's hand sprang the king

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* An exhaustive account of Dhruva's translation to stellar regions occurs in Vishnupuranam. "I do confer upon thee, O Dhruva a station which is above those of the sun, the moon, stars, Mercury, Venus, Saturn and all other constellations; above the regions of seven Rishis and the deties who traverse the universe".

† The preceptor of Daityas.

‡ The seven sages, Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasishtha: here the constellation called Ursa Major. the seven stars of which are said to be the seven sages mentioned above.

§ In Vishnupuranam the name *Siva* occurs for Gaya.

‖ A complete account of Vena's oppressions and haughtiness occurs in Vishnupuran. He oppressed his subjects and grew so haughty that he did not allow the sages even to perform a sacrifice in honor of Hari. For this insolence the Rishis killed him. So that he might not die sonless and the kingdom might not suffer from the absence of a king they rubbed Vena's right hand from which sprang the popular king Prithu.

Prithu (12). Seeing him the Rishis said:—"This highly effulgent king will satisfy his subjects and acquire great fame (13). Armed with a bow and coat of mail Vena's son Prithu, the predecessor of the Kshatryas, protected his subjects as if consuming all with his innate lustre (14). He was the first of the lords of the earth who were sprinkled with water on the occasion of Rājasuya sacrifice*. From that ceremony were born the clever Suta† and Māgadha‡ (15). The two heroes composed verses in his praise. He obtained the appellation of *Rájá* by pleasing his subjects. With celestials, Munis, Gandharvas (celestial musicians), Apsaras, (Nymphs) Pitris,§ Dānavas, serpents, reptiles and mountainous subjects he milched the earth for corns and for preserving the lives of his subjects. Milched Vasundharā‖ poured desired-for milk into every vessel with which they sustained themselves (16—18).

Prithu had two pious sons Antardhāna and Pāli. And Antardhāna begat on Shikhandini a son named Havirdhāna (19). And Havirdhāna again begat on Dhishana six sons,

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* *v.* He was the first of all the Lords Paramount of the world.

† The founder of the race of bards whose duty was to compose verses about the families of great kings and sing their praises.

‡ The first born of the panegyrists—a class of men who flourished in every royal court of ancient India.

§ Departed manes: they are a class of inferior deities.

‖ The goddess Earth. A beautiful story about Prithu's attack of Earth on behalf of his subjects occurs in Vishnu Puranam. Once the country suffered from famine and draught. Petitioned by the Rishis Prithu got enraged and pursued the Earth with uplifted arrows. She fled from one place to another and at last helplessly agreed to give what Prithu wanted. She asked him to give her a calf and level the surface of the earth. She then gave milk which is the root of all vegetation. This story has a great moral value. It shows that Prithu was the first king who levelled the surface of the earth and introduced cultivation. From him the Earth received the name of *Prithivi i.e.* the daughter of Prithu.

Prāchinavarhis, Shukra, Gaya, Krishna, Vreya and Ajina (20). [He was named Prāchinavarhis] on account of his placing upon the earth at the time of his prayer the sacred grass pointing to the east. The Lord Prāchinavarhis was a mighty king and Patriarch (21). Prāchinavarhis begat on Savarna, the daughter of Samudra (the ocean-god) ten sons who were all named Prachetās and well skilled in archery (22). They all practised the same religious austerities and remained immersed in the bed of the deep for ten thousand years (23).

Having obtained the dignity of patriarchs and pleased Vishnu they came out, [found] the sky overspread with trees and burnt them down (24). Beholding the trees destroyed by the fire and wind produced from their mouths Soma, the king [of plants] approached those patriarchs and said (25).

"Renounce your grief, I will confer on you this most excellent maiden Mārisha* begotten by the ascetic sage Kandu on (the nymph) Plamochā and [nourished) by me. Cognizant of the future I created this wife for you capable of multiplying your family. She will give birth to Daksha who will multiply progeny" (26—27).

Pracheta accepted her; and from her was born Daksha and the mobile and immobile creation, the two-legged creatures and quadrupeds (28).

The mind-born Daksha afterwards procreated daughters. He conferred ten of them on Dharma, thirteen on Kashyapa, twenty six on Soma, four on Aristhanemi, two on Vahuputra

* The great Rishi Kandu engaged in great penances. This filled the king of gods with fear who despatched nymph Plamocha to obstruct his devotion. The sage fell in love with her and lived in her company for many years. Afterwards perceiving his mistake he renounced her. Being remonstrated with by that sage she issued out of the hermitage and began to wend her way by the welkin rubbing the perspiration of her body with the leaves of the trees. The child, she had conceived from the sage, came out from the pore of her skin in drops of perspiration. The trees received those drops and the wind collected them. Soma protected it with his rays till it increased in size.

and two on Angiras (29—30). By mental intercourse they gave birth to Devas, Nagas and others. I will now describe the progeny of Dharma begotten by him on his ten wives (31). Vishwā gave birth to Vishwadevatas* Sādhyā to Sādhyas, Marut to Maruts† and Vasu to Vasus‡. The Bhānus (suns) were the sons of Bhānu and the deities governing the moments of Muhurtha. Ghosa was begotten by Dharma on Lamvā and Nāgavithi§ was born of Yami (32—33). And all the objects of the world were born of Arundhati. Sankalpā (pious determination) was born of Sankalpā. The stars were the sons of the moon (34).

Apa, Dhruva, Soma, Dhara, Anila, Pratysusha and Pravāsa were the names of the eight Vasus (35).

The sons of Apa were Vaitanda, Shrama, Shānta and Muni. Dhruva's son was Kāla, the destroyer of the world and Soma's son was Varchas (light) (36). Dhara's sons by Manohara were Dravina, Hutāhavyavaha, Shishira, Prāna and Ramana (37). Anila's sons were Manojava (swift as thought) and Avijnātagati (unknowable motion). And Agni's son Kumāra was born in a clump of Sara reeds (38). His sons were Sākha, Visākha, Naijameya and Pristhaja. Kirtikā's son was Kartikeya and the ascetic Sanatkumar (39). Pratyasa's son was Devala. Prbhāsa's son was Vishwakarma. He was the maker of thousand arts for the celestials (40). And men are now making their liveli-hood out of the arts invented (by him). Kashyapa begat on learned Surabhi eleven Rudras (41).

By the favour of Mahadeva whom she thought of in her ascetic observances Sati gava birth to Ajaikada, Hirbradhna,

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* A class of deities to whom daily offerings are to be made.

† Wind-gods.

‡ A kind of demi-god of whom eight are enumerated *viz* Dhava, Dhruva, Soma (moon), Vishnu, Anila (wind), Anala (fire) Prabhusa and Prabhava.

§ The milky way.

Twasta and Rudra. Twastā's son was the beautiful and the highly illustrious Vishwarupa. Hara had various forms. Tryamvaka, Aparājita, Vrishākapi, Shambhu, Kapardi, Revata, Mrigāvyādha, Sarpa, Kapali and Ekaka—were the forms by which the entire world, mobile and immobile, was overspread with hundreds and millions of Rudras (43—44).

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CHAPTER XIX.

AGNI said:—I will now describe progeny of Kshyapa. O Muni, from Aditi and others the deities Tushitas of Chākshusa (Manwantara) were again begotten by Kashyapa on Aditi (1). They were born as the twelve Adityās in Vaivāswata Manwantara viz Vishnu, Shakra Twasta, Dhāta, Aryama, Pushā, Vivaswan, Savita, Mitra, Varuna, Bhaga and Ansu. The wives of Aristhanemi bore him sixteen children (2—3). The daughters of the learned Vahuputra were the four lightnings. The excellent Richas were the children of Angiras and the celestial weapons were the offspring of the Rishi Krishaswa (4). These appear and disappear age after age as the sun rises and sets.

Kashyapa begat on Diti (two sons) Hiranyakashipu and Hiranyāksha. She had also a daughter named Sinhikā who was married to Viprachitti. Rāhu and others were the children of Sinhikā (5—6).

Hiranyakashipu had four highly effulgent sons namely, Anuhrāda, Hrāda, Prahrāda, greatly devoted to Vishnu and Sanhrāda, the fourth. Hrādā's son was Hrada. Sanhrāda's sons were Ayushman, Sivi and Vashkala (7—8).

The son of Prahrāda was Virochana whose son was Bali, who had a hundred sons amongst whom Vāna was the eldest, O great Muni (9). Having propitiated Umā's Lord in the previous Kalpa Vāna obtained a boon from the Iswara that he would always roam by his side (10).

Hiranyāksha had five sons namely Shamvara, Shakuni, Twsiti, Durmurdhā and Shankara. Danu had a hundred sons (11). Swarbhānu had a daughter named Prabhā. Pulomana's daughter was known as Sachi. Vrishaparvan's daughter Sarmisthā had two daughters vis Upadānavi and Hayashirā (12). Pulomā and Kālakā were the two daughters of Vaishwānara. They were married to Kashyapa and gave birth to ten millions of sons (13). In Prahrāda's family were born four *Kotis* of Nivātakavachas. Tamrā had six sons named Suki, Sweni, Bhāśi, Sugrivi, Suchi and Gridhrikā. They gave birth to crows and other birds. Horses, camels &c., were also the offspring of Tāmrā. Aruna and Garuda were the sons of Vinatā.

The thousand serpents were the offspring of Surasā. Kadru also had a thousand children namely Sesha, Vāsuki, Takshaka and others. Animals having tusks were the offspring of Krodhas and acquatic fowls were the children of Dhara. Surabhi gave birth to cows and buffaloes and Irā was the mother of all sorts of grass (14—17). Swadhā gave birth to Yakshas and Rakshās, Muni to Apsaras and Aristhā to Gandharvas. These were the offspring of Kashyapa whether moveable or stationery (18).

Their children and grand children were innumerable. The Danavas were defeated by Devas. Having her children destroyed Diti propitiated Kashyapa, and prayed from him a son capable of destroying Indra and achieved her object. Indra seeking out her fault, [found out that one day] without washing her feet she fell asleep and (Indra) cut off the embryo. They became the deities Maruts and these forty-

nine highly effulgent celestials became the assistants of Shakra.*

Having installed the king Prithu over all these Hari and Brahma parcelled out soverignty unto others. The Lord Hari conferred the soverignty of Brahmanas and plants on the moon, that of water on Varuna. Vaishravana was the king riches, Vishnu the lord of Sun, Fire-god the king of Vasus, Vasava, the king of Maruts. Daksha became the king of Patriarchs and Prahrāda of Danavas (19—24). Yama became the king of Pitris and Hara the Lord of goblins. Himavāna became the king of mountains and Samudra (ocean) the lord of rivers (25). Chitraratha became the king of Gandharvas, Vāsuki the king of Nagas,

* The following account occurs in Vishnupuranam.

O best of ascetics, when there was a quarrel amongst the Gandharvas, serpents Danavas and gods, Diti, having lost all her children, propitiated Kasyapa. Being perfectly adored by her, Kasyapa, the foremost of the ascetics, promised her a boon and Diti prayed for it in the shape of a valiant son capable of destroying Indra. O excellent Muni, he granted his spouse that boon. And having granted her that boon Kasyapa said:—"You shall give birth to a son who shall destroy Sakra, if with pious thoughts and a pure body, you carry the babe in your womb for a hundred years." Having said this the ascetic Kasyapa remained with her and she conceived being perfectly pure. Knowing that this conception was for its own destruction, Indra the lord of immortals, came to her and attended upon her with humility. And the slayer of Paka wanted there to thwart her intention. At last in the last year of the century he found out an opportunity. Diti, without washing her feet, went to bed. And when she was asleep the wielder of the thunder-bolt entered into her womb and severed the embryo into seven pieces.

The child, thus severed, cried out bitterly in the womb but Sakra again and again said "Do not cry." The embryo was thus cut into seven portions, and Indra, wroth again, cut each portion into seven pieces with his thunder-bolt. From these originated the swift-coursing deities called Maruts (wind.) They got this name from the words with which Indra had addressed the embryo (Ma—rooda—do not cry) and became forty-nine divinities, the assistants of the wielder of the thunder bolt.

Takshaka the king of serpents and Garuda the king of birds (26). Airāvata became the king of elephants, bull the king of kine, tiger the king of animals, and Plaksha the king of trees (27). Uchaishrava became the king of horses. Sudhanwā became the regent of the east, Shankapada that of the south, Ketuman of the north and Hiranyaromaka of the west. I have thus described the secondary creation (28).

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CHAPTER XX.

AGNI said:—The first creation of Brahman was Mahat (intellectual principle). The second was that of *Taumâtras* (subtile particles) which is known as Bhuta* (1). The third was the *Vaikàrika* creation known as *Aindriya*† or that of the instruments of sensation and action. This is *Pràkrita*‡ creation originating from the intellectual principle (2). And the main creation counts as the fourth and includes the immobile objects. By the name of *Tiryyaksrotas* is meant birds, beasts &c (3). The sixth creation is *Urddhasrotas* which is known as *Devasarga*. And the seventh is *Arovâkasrotas* which is man (4). The eigth is the creation of *Anugrahas*§ composed of *Sattwas* (goodness) and *Tamas* (passion). Five are the *Vaikrita*‖ acts of creation and three are *Prâkrita* (5). And they together

* Creation of elements.

† Relating to Indriya or organ of sense.

‡ From Prakriti or Nature.

§ An order of deities.

‖ Relating to the excited condition of any thing.

:onstitute *Vaikrita* and *Prâkrita*. And the ninth is Koumāra. These are the nine creations of Brahma, the radical causes of the universe (6).

Bhrigu and other sages married Kshyāti and other daughters of Daksha. People designate creation as three-fold, *Nitya*, *Naimittika* and *Dainandina*. That which takes place at the end of a minor dissolution is called *Dainandina*. The constant daily creation of beings is called Nitya (8).

Bhrigu begat Dhatā and Vidhāta on Kshyāti. Vishnu's wife was Shree who was requested by Sakra for multiplying progeny (9). Dhāta's and Vidhātā's sons were Prāna and Mrikanduka. Vedashirā bore Mrikanduka [a son named] Mārkandeya (10). Marichi begat on Sambhuti a son Pournamāsa. Angiras begat on Srmiti his sons Sinivāli, Kuhu, Rākā and Anumati. And by Atri Anasuya gave birth to Soma, Durvāsā and the Yogin Dattātreya. Pulastya's wife Preeti gave birth to a child named Dattoli. Pulaha begat on Kshamā Sahishnu and Karmapadika (11—13). The wife of Kratu Sannati brought forth the highly effulgent Bālakhilyas, sixty thousand in number, no bigger than a joint of the thumb in size (14). Vasishtha begat on Urja the seven sages, Raja, Gotrā, Urdhavāhuka, Savana, Alaghu, Sukra and Sutapā. Agni begat on Swāhā, Pāvaka, Pavamāna and Suchi. Agnishwattas and Varhi-shads the former being devoid and the latter possessed of fires* were the Pitris (departed manes). Swadhā had two daughters Mena and Vaidhārini.

Hinsā (envy) was the wife of Adharma (unrighteousness); her offspring was Anrita (untruthfulness) and a daughter Nikriti. From these cama forth Bhaya (fear) and Naraka (hell) and two daughters (Mayā) (illusion) and Vedanā (pain)

* According to the commentator this distinction is derived from the Vedas. The first class or Agnishwattas consists of those householders who when alive, did not offer burnt sacrifices: the second of those who presented oblations with fire.

(16—18). Māyā's son was Mrityu the allayer of the sufferings of creatures. And Vedanā bore for Rourava a son named Duksha (misery) (19). And from Mrityu (death) sprang Vyādhi (disease), Jvarā (decrepitude), Soka (sorrow), Trishnā (thirst), and Krodhanger. While Brahmā wept from his weeping sprang Rudra. The Grand-father called him Bhava, Sharva, Ishāna, Pashupati, Bhima, Ugra and Mahadeva (20—21). From Daksha's anger his wife Sati renounced her body; and born again as Himavan's danghter she became the spouse of Shambhu (22). I will now describe, as I have heard from Narāda, the method of worshipping, preceded by bathing and other rites, Vishnu and other gods that gives enjoyment and emancipation (23).

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CHAPTER XXI.

NARADA said:—I will now describe the ordinary form of Vishnu's worship as well as the Mantras (mystic formulæ) which grant all. [One should] worship [him by saying] salutation unto Achyuta* and his entire family (1). Salutation unto Dhātā (preserver), Vidhāta (creator), Gangā Yamuna, ocean, the prosperity of Dwāra (Dwārakā), Vāstu-deity, Sakti, Kurma (tortoise), Antaka, earth, religious knowledge, disassociation from the world, lordly powers, the Rik and other Vedas, Krita and other Yugas, Sattwa and other Gunas, the solar disc, the purifying and most excellent

* A name of Krishna—Literary—undecaying.

Jnāna and Karma Yoga* (2—4). Salutation unto joy, truthfulness, the various forms of Ishana's favoured seats, Durgā, speech, Ganas (goblins), Kṣhetra (field), Vāsudeva and others (5). Salutation unto heart, head, mace, coat of mail, eye, weapons, conch-shell, discus, club, lotus, Srivatsa (mystic mark on Krishna's breast) and Kaustava jem (6). He should then adore the garland of wild flowers, Sree (goddess of prosperity), Pushti, (nourishment), Garuda, preceptor, Indra, Agni, Yama, Raksha, water, air, and the lord of riches (7). [He should next adore] Ishana, his weapons, and his carriers bull and others. By worshipping Vishwaksena† first in the circular figure one acquires Siddhi (8).

This is the ordinary mode of worshipping Siva. One should first adore Nandi and then Mahākāla,‡ Ganga, Yamuna, the Ganas, the goddess of speech, the goddess of prosperity, the spiritual guide, the Vastudevata, the various Saktis,§ Dharma and other gods. Vāmā, Jyesthā, Roudri, Kāla-vikārini, Valavikarini, Valapramathini, Sarvabhutadamani Madanodmādini and Sivā [should then be worshipped in due order] (9—11). [Saying] Hām, Hum Hām salutation unto Siva form, he should adore Siva, his limbs and mouth. Houm salutation unto Siva, Ishāna and his other forms (12). Hrim Salutation unto Gouri; Gam, salutation unto Gana, Shakra, Chanda, heart &c. These are the mantrams in order

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* Yoga or union with the Supreme Being. The union can be effected by two-fold means—first by a true knowledge of the nature and being of Brahma or impersonal Self, which is called Jnana-Yoga, and Second by doing one's own duty and religious acts without any selfish motive which is called Karma-Yoga. This has been explained at length in the celebrated work Bhagavat-Gita.

† An epithet of Vishnu.

‡ Attendants of Siva.

§ Attending deities of the goddess Durga. These are enumerated as 8, 9 or even 50.

in the adoration of the sun. Then the twany coloured Dandin should be adored (13). [He should then] adore Ucchaisrava and the greatly pure Aruna, the charioteer [of the sun] and then the highly blissful Skandha and others (14). Then Diptā, Sukshanā, Jaya, Bhadrā, Bibhuti, Vimala these dreadful forms of lightning, which have their faces directed towards all, should be adored (15). Then with the mantram Han, Khan, he should adore the seat of the sun, having the shape of the sky and fire-brands. [He should then say] Ham, Hrim, salutation unto the sun, salutation unto the heart (16). Salutation unto Arka (the rays of the sun) the lord of fires proceeding to the region of Asuras and air and having flames lighting up, earth, nether region and the sky, Ham. This is the amulet* (17). "Salutation unto the lustre, the eye and the weapons, Rājni, Shakti and Nishkaleha of the Sun. I will now describe in order and in brief the adoration of Soma, Angāraka, Budha, Jiva, Shukra, Shani, Rāhu, Ketu and the effulgent Chanda. The worshipper should then adore the principal seat of the image, heart &c. (18—19). The mantram of the Vishnu seat of Vishnu form is "Hrim, Shrim, Shridhara, Hari". Hrim is the mantram for all the forms capable of enchanting the three worlds (20). Him, Hrishikesha,† Klim Vishnu. With long vowels [one should adore] heart &c. With these mantrams should be performed Panchami Pujā‡ which gives victory in battle &c. (21). One should then adore in order his discus, club, conch-shell, mace, dagger, Srānga bow, noose, goad, (mystic mark) Srivatsa, (the jem) Koustava and garland of wild flowers (22). With the mantram Srim one should

* Some mystic words are written on a paper or bark and it is then put into an amulet. If it is carried by a person he or she always becomes successful.

† Literally one who has controlled his senses. An Epithet of Vishnu.

‡ An adoration offered on the fifth day after the full-moon.

adore the great gooddess of prosperity Sree, Garuda, the spiritual guide, Indra and other deities. With the mantram Aum and Hrim one should adore the form and seat of Saraswati (23). Then Hrit, Lakshmi, Medhā, Kalā, Tusti, Pushti, Gouri, Prabhāvati, Durgā, Gana, Guru and Kshetrapa should be worshipped (24). Then he should say, "Gam, salutation unto the Lord of Ganas, Hrim unto Gouri, Shrim unto Sri, Shrim unto Twarita, Sou unto Tripura" (25). All the mantrams should be preceded by *Pranava* (Om) added *Vindu* to it, either while offering adorations or performing Japa (26). Celebrating a Homa with sessamum seed and clarified butter he who reads these mantrams of adoration, yeilding religious profit, desire, worldly profit and salvation, repairs to heaven after having enjoyed all the objects of desire (27)

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CHAPTER XXII.

NARADA said :—I will now describe the mode of bathing [necessary before the performance of] any religious rite. Meditating on the man-lion form one should take up a clod of earth. And dividing it into two pieces he should with one bathe his mind (1). Immersing himself in water, rinsing his mouth, and arranging his hairs, he should, protected by the lion, perform the due rite of bathing preceeded by Prānayama* (2). Meditating on Hari in his heart with the mantram consisting of eight letters he should divide the

* A Yogic process of the suppression of vital breath.

clod of earth into three parts on his palm and then protect the quarters* reciting the name of the lion (3). Reciting the name of Vāsudeva, determining within himself about sacred water, rubbing his body with Vedic mantrams, adoring the image of the deity and putting on a pure cloth he should perform the rite. Putting water into hands with mantrams, dividing it into two parts, drawing air and controlling it with the name of Nārāyana he should pour the water. Afterwards meditating on Hari, offering Arghya† he should recite the mantram of twelve letters a hundred times beginning in order with the seat of yoga, for all the Regents of the quarters, Rishis, Pitris, men and all creatures and ending with the mobile and immobile creation. Then having assigned his limbs [to the various deities] and putting a stop to the recitation of the mantrams he should enter into the sacrificial room. In this way in the adoration of the other deities one should perform the bathing with the principal and other mantrams (4—8).

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* This ceremony is necessary so that no impediment may approach the worshipper from any quarter.

† A respectable offering or oblation to a god or a venerable person.

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CHAPTER XXIII.

NARADA said:—I will now describe the mode of [offering] Pujā (adoration) by performing which Vipras attain all objects of life. Washing his head, rinsing his mouth and controlling his speech one should well protected sit in a Swastika, Padma* or any other posture, with his face directed towards the east. He should then meditate in the middle of his navel on the mantram *Yam* smoke coloured and identical with the terrific wind and purify all the impurities of the body. Then meditating on the mantram *Kshoum*, the ocean of light, situate in the lotus heart, he should, with flames going up, down and in contrary directions, burn down all impurities. He should then meditate on the mantram *Van* of the shape of the moon† situate in the sky. And then the intelligent worshipper should sprinkle his own body extending from the lotus heart with nectarine drops, through the tubulour organ Susumnā passing through the generative organ and other tubes (1—5).

Having purified the Tattwas (ingredients of worship) he should assign them. He should then purify his hand and the implements. First he should assign, beginning with the thumb of the right hand, the fingers of the two hands to the principal limbs. Then with sixty two mantrams he should assign the twelve limbs to the body namely heart, head, tuft of hair on head, skin, two eyes, belly, back, arms, thighs, knee-joints and feet. Then having offered *Mudrá* and

* These are the various Asasnas or postures in which a Yogin sits to practise his devotion. *Asana* is that in which he crosses his legs underneath him and lays hold of his feet on each side with his hands.

† The word in the text is *Shashanka* literally meaning *having a hare on the lap*. It is an epithet of the moon.

recited his name one hundred and eight times he should meditate on and adore Vishnu (6—8). Having placed a water-jar on his left and articles of worship on his right he should wash them with implements and then place flowers and scents (9). Having recited eight times the adorable light of Omnipresence and consciousness he should take up water in his palm with the mantram *phat* and then meditate on Hari (10). With his face directed towards the south-east direction presided over by Agni (Fire-God) he should pray for virtue, knowledge, disassociation from worldly objects and lordly powers; he should cast off his sins and physical impurities on the Yoga postures beginning with the East (11). In Kurma (tortoise) posture he should adore Ananta, Yama, the sun and other luminous bodies. Having first meditated on them in his heart, invoked them and adored them in the circle he should again place offerings, water for washing feet, water for rinsing mouth, and *Madhuparka** (12—13). Then by means of the knowledge of the art of worshipping the lotus-eyed deity (Vishnu) he should place water for bathing, cloth, sacred thread, ornaments, scents, flowers, incense, lamps and edibles (14).

He should first adore the limbs at the gate in the east and then Brahma. He should then assign the discus and club to the southern quarter and the conch-shell and bow to the corner presided over by the moon (15). He should then assign arrows and the quiver to the left and right side of the deity. He should assign leathern fence and prosperity to the left and nourishment to the right (16). With mantrams he should worship the garland of wild-flowers, the mystic mark Srivatsa and the Koustava jem and all the deities of

* A mixture of money, a respectful offering made to a deity, a guest or the bride-groom on his arrival at the door of the father of the bride; its usual ingredients are five :—

दधिसर्पिर्जलं क्षौद्रं सिता चैतैश्च पञ्चभिः। प्रोच्यते मधुपर्कः।

the quarters in the outside—all these parapharnalia and attendants of Vishnu (17). Either partially or wholly he should recite the mantrams for adoring limbs, and adore them, circumambulate them and then offer offerings (18). He should meditate in his mind "I am Brahma, Hari" and should utter the word "come" in the ceremony of *Avâhana** (invocation) and the words *forgive me* in the rite of *Visarjana*† (19). Those who seek salvation should thus perform *Pujâ* (worship) with the mantram of eight letters. I have described the worship of one form. Hear, I will now describe that of nine Vyuhas (20).

He should assign Vâsudeva, Bala and others, first to his two thumbs and then severally to his head, fore-head, mouth, heart, navel, buttock, knees, head and afterwards worship them. He should then worship one *Pitha* (the seat of a deity) and nine *Vyuhas* or parts of the body. He should as before worship in nine lotuses the nine forms and the nine parts of the body. In the midst thereof he should adore Vâsudeva (21—23).

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CHAPTER XXIV.

NARADA said:—I will now describe the Agni or fire rites, by which one attains to all desired-for objects.

Measuring a piece of land, four times, twenty-four thumbs in length, with a thread, one should make a square pit. On all

* It is a religious rite of the Hindus by which they install life in the idol made for worship.

† A rite in which the life given is sent away and the idol is thrown away. These two peculiar religious rites distinctly show that the Hindus do not worship the idol but the spirit which they temporarily invoke in that idol.

sides of the pit, there should be left a space of two thumbs breadth as if making its girdle (1—2). One seat of twelve thumbs in length, and eight, two and four thumbs severally in extent should be made in the East (3). One beautiful seat of ten, six and four thumbs in extent and with a mouth, two thumbs in width and lowering gradually should be made in the west (4). It should be of the form of a leaf of the holy fig-tree and should enter a little into the pit. A drain, quarter of a thumb in breadth and fifteen thumbs in length, should then be dug. The base of the drain at the seat will be three thumbs and the fore part six.

I have thus described to you the pit of three *mekhalas* (altars). I will now describe the circular pit. A thread should be fixed in the pit and its remaining portion should be fixed on its side (5—7). Placing half of the rope in the pit and the other half on the side makes a whirling circle. One fares well by making this whirling crescent-shaped pit. After placing lotus petals and mekhalas in this circular pit one should make a sacrificial laddle of the size of an arm for performing Homa (8—10).

Then he should make a site, thirteen thumbs in length, and four in breadth. He should dig a pit on the space covering three fourths of this area and a make a beautiful circle in the middle (11). He should purify the space outside the pit to the extent of half a thumb and one fourth of a thumb, and with the remaining portion should reserve a boundary line all around. A space measuring half a thumb should be kept at the mouth. A beautiful space covering five thumbs should be kept in the middle. The ground on all sides should be level, and that in the middle should be a little lowered. The last pit should be beautifully made according to one's own desire (12—16).

The sacrificial ladle should have a handle, one hand in length. The circumference of the spoon attached to it should be two thumbs. Diving it a little into the mud one

should draw with it a line on the fire named *Vajra* (17—18). He should first draw a line beginning with the corner presided over by the moon, then two lines between it and the east and then three lines in the middle towards the South. Having thus drawn lines with the recitation of the mystic syllable *Om*, one, versed in mantras, should make the seat in which the power of Vishnu lies (19—20).

Having adorned the incarnate form of the fire and remembered Hari he should throw it. Then taking up sacrificial twigs measuring the span between the thumb and the fore-finger he should offer them (21). He should then spread three-fold Kuça grass in the east. He should then place *Shruk* (sacrificial ladle for pouring clarified bull) and *Sruva* (ladle) on the ground. He should then place vessels for keeping clarified butter, *charu** and the sacrificial grass Kuçā. And then taking up water with the vessel, he should fill up other vessels with it (22—23). Then sprinkling all the vessels with sacred water thrice he should place before the sacrificial fuel. Then filling up the vessel with clarified butter he should keep it there. Then shaking it with the wind of the breath he should perform the purificatory rite (24—26). He should take up two Kuças whose tips had not been cut off, each measuring the span between the thumb and the fore-finger, with the thumb and the nameless finger of the right hand. He should take up with it clarified butter twice and cast it thrice. And again taking up with them the sacrificial ladles he should sprinkle them with water (27—28). Having rubbed them with the Kuça reeds and washing them again the worshipper should place them reciting the mystic syllable *Om* (29). He should afterwards perform the Homa ceremony with *mantrams* each ending with *Om*. He should perform the prescribed portions of Garbhādhāna and other rites (30). He should perform duly all the *Vratas* (vows)

* A sacrificial food by partaking of which one gains his object.

and *Adhikaras*. A worshipper should consecrate all the ingredients by reciting the mystic syllable *Om*. A Homa ceremony should be performed proportionate to the means of an individual (31). First should be performed Garbhādhāna,*a* then Punsavana,*b* then Shimantonnayana,*c* then Jatakarma,*d* then Name*e* and then Annaprasana*f*, then Chudākarana,*g* then Vratavandha*h* and then numberless other Vedic Vratas (vows). A qualified person should perform all these rites in in the company of his wife (32—34). Meditating on the deity in the heart and other parts, worshipping him he should offer sixty four oblations (35). The worshipper should then offer the full oblation with the sacrificial ladle, filling it up (with clarified butter) and reciting sweetly along with it the mantram with the word *Bhoushat* (36). Having purified the fire of Vishnu he should boil the Charu (food) belonging to Vishnu. Having worshipped Vishnu in the altar and remembering the mantrams he should boil it (37). Having worshipped in order with sweet-scented flowers his seat, bed etc, as well as the ornaments for the various limbs he should meditate on that most excellent of all the deities (38). Then oblations of clarified butter should be poured in order to fires placed in the north-east and north-west corners (39). Then having poured portions of clarified butter

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a One of the Samskaras or purificatory ceremonies performed after menstruration to ensure or facilitate conception. This ceremony legalizes in a religious sense the consummation of marriage.

b It is a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a son.

c 'Parting of the hair' one of the twelve Samskaras or purificatory rites observed by women in the fourth, sixth or eigth month of their pregnancy.

d Ceremony performed on the birth of a son.

e Ceremony of giving name to the child.

f A ceremony performed when the child first tastes rice.

g The ceremony of tonsure.

h Investiture with sacred thread.

in the south and the north he should perform the ceremony of Homa in the middle reciting in order all the mantrams (40). In the Homa of endless limbs (parts) he should offer oblations of clarified butter to the ten forms of the deity with hundreds or thousands of sacrificial grass, sacrificial fuel and sessamum seeds (41). Having thus performed the Homa ceremony he should invite his disciples to place before the beasts of sacrifice fed by them and sacrifice them with weapons (42).

Having united the disciples with his own self with the fetters of *Avidya* (ignorance) and Karma he should adore the Lingam to which is bound consciousness (43). Perceiving its true essence by *dhyâna* (meditation) he should purify it with *Vayu* mantrams. He should then adore the creation of Brahmanda (universe) with Agni mantrams (44). He should then meditate on all articles reduced into ashes on the pit. He should then sprinkle the ashes with water and meditate on *Samsara* (world) (45). He should then assign creative power to the seed of the earth enveloped with *Tanmatras* or subtle elementary particles (46). He should then meditate on the egg arising therefrom, its container and identical with itself. He should then meditate within the egg on the form of the Purusha identical with Pranava (Om) (47). He should then attach the creative organ, situate within self, purified before. He should then meditate on the various senses (48). He should then divide the egg into two parts and place them in the sky and earth. And between them he should meditate on Prajapati (The Creator) (49). Meditating on his being born and supported by Pranava and making his form identical with mantras he should perform the Nyāsa rite (assignment of limbs to various deities) as described before (50). Meditating on the hands and head of Vishnu he should realize by Dhyana (spiritual meditation) that one is multiplied into many (51). Taking their fingers and tying them to their eyes with a

piece of cloth a mantrin should sprinkle them with sacred water (52). After having made the *Puja* the preceptor, perfectly knowing the true nature of the god of gods, should make his disciples sit with their faces directed towards the west and their palms folded and filled with flowers (53). Instructed by their preceptor they should adore Hari after offering there handfuls of flowers (54). Having thus offered adorations without reciting any mantrams they should salute the feet of their preceptor; and afterwards they should offer him the Dakshina or fee, if possible the half of their worldly possessions (55). The preceptor should instruct the disciples and they should worship Hari by reciting his names, namely Vishwaksena, the lord of sacrifices and the holder of conch, discus and club (56). They should then place offerings with their fore-fingers to the circular altar, and dedicate to Vishwaksena the entire remnant of the offerings made unto Vishnu. Then bowing low they should sprinkle with water their own persons. And placing on their body the fire of the pit they should dedicate it to Vishwaksena, saying "May the hungry attain all and disappear in Hari (57—59)."

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CHAPTER XXV.

NARADA said:—I will now describe the marks of the adorable mantrams for worshipping all other members of his family, namely Vāsudeva, Sangkarshana Pradyumna and Aniruddha (1). Salutation unto the Lord, a, ā, am, aḥ, om, salutation unto Narayana (2). Om, salutation unto eternal Brahma, Om salutation unto Vishnu. Om, Kshoum. Om.

salutation unto the Lord Narasimha* (3). Om bhur salutation unto the Lord Earāha.† He should then form the limbs of the mantram *Swar*, each duly ending in order with the syallable swar, the nine Nayakas, the kings, red like Java flowers, green-hued, red-blue, crimson coloured, bright like lightning and twany like honey (4—5). He should imagine heart and other parts divided according to the Tantras. The characteristics of Vyanjana and other mantrams are different (6). They are divided by long vowels ending with and interpersed with *Namas*. The principal and minor parts are composed of short vowels (7). Letters are divided in this most excellent mantram and the principal and minor limbs are composed gradually of long and short bowels (8). The consonants are used in order each ending with the mantram *Swa* in various divisions (9). Having made proper assignment a Siddha should recite these mantrams (10). With the twelve ramfiications of the principal mantram he should adore the heart, the head-gear, coat of mail, eyes, weapons and six limbs of Vishnu (11). He should then make, in order, assignment to the heart, head, tuft of hair, weapon, eye, belly, back, arm, thigh, knee-joint, cheeks, and feet of the deity (13).

Kam, tam, pam, Sham, salutation to Vinata's son (Garuda); Kham, tham, pham, Sham, salutation to the club. Gam, dam, Vam, Sam is the mantram for securing health; Gham, dham, bham and Ham, salutation to Shree.

Vam, Sham, Man, Kham [is the mantram for adoring his conch-shell] Panchajanya.‡ Chham, tam, pam is the

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* The man-lion form of Vishnu, one of his incarnations in which he killed the giant Hiranya-Kasipu.

† The boar-form of Vishnu in which he raised up the earth from water after deluge.

‡ Krishna obtained this conchshell after destroying a demon who had assumed this form, for regaining the son of a Brahmana from his clutches.

mantram for the kaustava jem. Jam, Ksham, Vam for Sudarshana (discus). Sam, Vam, Dam, Cham, Lam for his mystic mark Srivatsa. (14).

Om, Dham, Van for his garland of wild flowers. And Om is for the great Ananta. With these various letters various forms of the mantra should be made (15). The caste and name of the person should be added in the mantram for adoring the heart. And Pranava should be added to each mantram which should be recited five times (16). With Om one should adore the heart, head and the tuft of hair of the great Purusha, and adding his own name should adore the coat of mail and the weapon (17). He should say "Om salutation unto Antaka." This mantram consists of one to twenty six parts (18). Then with the tips of the little and other fingers he should adore Prakriti on his body saying "Prakriti is the second form of the great Purusha" (19). Om salutation unto the great Purusha. The air and the sun are his two forms. Fire is the third form. He should assign those with his fingers to his body (20). He should assign the air and the sun in the fingers of the left hand. He should assign the various forms and limbs of the deity in the head (21). He should assign the extensive Rik Veda to his hand and the Yayus to his fingers and the two Atharvans to his two lotus palms (22). As before he should assign the extensive sky to his finger and body and the air and others to his fingers, head, heart, organ of excretion and feet. (23). Air, fire, water, earth [with sky or ether] are called five elements. Mind, ears, skin, tongue and nose are the five organs of sense. (24). One should assign the endless mind beginning with the thumb in order to head, mouth, heart, organ of excretion and organ of generation (25). The prime form in the shape of Jiva (sentiency) permeates all and everywhere. Earth, sky, heaven, the principle of greatness, asceticism, truth should be assigned duly in the body and fingers beginning with the thumb. The lord of the world, first assigned

to the palm, should be gradually taken to the body, head, forehead, face, heart, organ of excretion and crown of the head. This is Agnisthoma rite. Next follows the sacrifice Vajapeyaka of sixteen limbs (26—28). In this Atirātra and Aptoyāma are the two optional parts. The soul of the sacrifice has seven forms. Intellect, egoism, mind, sound, touch, form, taste, smell, understanding should be duly assigned to the fingers and the body. He should assign teeth, and palms, to head, forehead, mouth, heart navel, organ of excretion and two feet. These are called eight *vyuhas* or limbs. A person should assign sentiency, identical with individual soul, intellect, egoism, mouth, sound, quality, air, form and taste to the two thumbs. He should gradually transfer them to the left hand through the fore and other fingers (29-32). Indra exists covering the ten parts of the body, head, forehead, mouth, heart, navel, organ of excretion, two knee-joints and two feet (33). He should assign fire between the two thumbs. Assignment should also be made with the fore and other fingers. Mind, identical with eleven organs, ear, skin, eye, tongue, smell, speech, hand, crown of the head, anus, should be assigned to head, forehead, mouth, heart, navel, buttock and the two knees (34—35). Male organ, mind and ears should be assigned to the two thumbs. Additional assignment should be made to the two thumbs by eight fingers (36). Head, forehead, mouth, heart, navel should be assigned to anus, two thighs, shanks, ankles and feet (37).

Vishnu, Madhuhara, Vamana (dwarf) of three footsteps, Sridhara, Hrishikesha, Padmanabha, Damodara, Keshava, Narayana, Madhava and Govinda are the names of Vishnu. He should be invoked everywhere. The thumb, and other fingers, two palms, two feet, two knees, waist, head should be assigned to head, crown of the head, waist and knees and feet (38—40). There are severally twelve, twenty-five and twenty-six parts—Purusha, intellect, egoism, mind, heart, touch, taste,

form, smell, ears, skin, eye, tongue, nose, speech, hand, head, anus, male organ, earth, water, fire, air, sky. The Purusha has all these in hairs—he should be invoked in the ten fingers, thumb and others (41—43). Having assigned the remnant in the palm, head or forehead he should assign mouth, heart, navel, buttock, thighs, knee-joints in order to feet, knees, male organ, heart and head. Meditating on the great Purusha in all these twenty-six a wise man should adore Prakriti in the circular altar.

In the first part of the day he should worship heart &c. in the corner presided over by the moon. As before he should adore (Vishnu's) weapons and (his carrier) Vinata's son in the quarter presided over by fire (N. E.) He should adore the guardian deities of the quarters in the middle of the fire (44—47). A man, having kingdom &c., should adore them by placing his middle fingers to the navel and having his mind fixed on the lotus (48). For conquering kingdoms, and for the preservation of all he should adore the universal form of Vishnu with all the parts and five limbs. (49). One should celebrate the sacrifice of Vishwaksena, having adored first Garuda and Indra. He will obtain all desired-for objects. The mantram is that of the ether *i.e. Byoma mantram.* (50).

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CHAPTER XXVI.

NARADA said:—I will now describe Mudrā* which brings the worshipper nearer to the object of his worship. The first is called *Anjali* or the folding of palms. The

* Certain positions of the fingers practised in devotion or religious worship.

second is called *Vandani* (fingers interweaved) to be placed on the heart (2). Fold the left palm keeping the thumb erect. Then interweave it with the thumb of the right palm. These are the three ordinary Mudras.

Besides these there are some other extraordinarny Mudras. By the interweaving of the smallest and other fingers eight more positions are formed in order (2—3). The first eight mantrams should be recited. With the thumb he should bend low the youngest finger, the ring finger and the middle finger. Raising up the hand before his eyes the worshipper should recite the nine mantrams. Having thus raised up the left hand he should slowly lower it down (4—5). These are the Mudras of the various limbs of Varāha (Boar). Having folded the left hand into a fist he should gradually release the fingers. He should lower a little the fingers of the right hand. Then the left hand should be folded into a fist with the thumb up. This brings on the success of Mudrā (6—7).

CHAPTER XXVII.

NARADA said :—I will now describe *Dikshâ* (initiation ceremony) that grants all objects of desire. The worshipper should adore Hari in the circle of a lotus. Having collected all the articles of sacrifice on the tenth day of a lunar fort-night, assigned and consecrated them with mantrams, reciting them a hundred times, designed for worshipping the man-lion form of Vishnu, he should scatter on all sides sessamum seeds, destructive of demons, reciting the mantram ending with the syllable Phat (1—2). He should assign

there *Sakti** identical with all, in the form of grace. He should next collect all the herbs and spread them with mantrams (3). A worshipper should consecrate a hundred times in pure vessels the Panchagavya† by the mantrams which are used in worshipping the five principal forms of Vāsudeva (4). With the mantram ending with the word Nārāyana he should scatter them on earth thrice with the tips of a Kuça grass held by his right hand. Then seated with his face directed towards the east he should meditate on Vishnu in his heart. He should adore Vishnu with all his parapharnalia in the jar and *Vardhani* (a water jar) (5—6). He should consecrate the *Vardhani* by reciting the *astra* mantram for a hundred times. And sprinkling it with a continous downpour of water he should take it to the north-east quarter (7). Taking the jar on his back he should place it on the scattered sessamum seeds. Then collecting them with Kuça reeds he should adore the presiding god of the jar and Karkari (a water-jar with small holes at the bottom) (8). He should then adore Hari, clad in a raiment and adorned with five jewels, in the sacrificial altar, offering oblations to fire in his honor and reciting [proper] mantrams for his adoration, as before (9). Touching him with a lotus and annointing his person with fragrant unguents the worshipper should fill up the boiling vessel with clarified butter and cow's milk (10). Then seen by Vāsudeva and Sangkarshana he should throw rice mixed with clarified butter

* The active power of a deity regarded as his wife. In the Hindu system of worship every deity is worshipped along with his consort. No worship is complete unless this active energy in the shape of a female deity is adored. But Sakti, in Hindu mythology, popularly and generally refers to Durga the consort of Siva.

† The five products of the cow taken collectively *i. e.* milk, curd, clarified butter or ghee, urine and cow dung. All these are regarded as sacred articles of paramount and essential importance for worshiping a deity.

into the well-purified milk (11). Meditating on Pradyumna the worshipper should stir it slowly with a Kuça reed and thinking of Aniruddha he should put down the boiled food (12). Then washing his face and hands, besmearing it (with sandal) he should put the sectarial mark with ashes on his forehead and then place the beautifully prepared and purified *charu* by the side of Nārāyana (13). He should dedicate one portion of it to the deties, the second to the jar and with the third portion he should offer three oblations (14). He should offer the fourth part to his pure-souled preceptor along with all his disciples. Having consecrated the tree of milk seven times with Nārāyana mantrams, used a peice of wood thereof for cleaning the teeth, been conscious of his sins, offered oblations to the hundred auspicious and most excellent lions, lying in the north and north east quarters belonging to Indra and Agni, rinsed his mouth and entered the temple of worship the mantrin should circumambulate Vishnu with the recitation of mantrams (15—17).

Thou art, O lord, alone the refuge of the beasts, sunk in the ocean of the world, for being released of the fetters. Thou art always fond of thy votaries. Thou dost always forgive the celestials fettered by Prakriti with her noose. By thy grace I shall release these beasts bound with a noose (18—19).

Having made this declaration to the Lord of the celestials he should allow the beasts to enter (that temple). Having purified them according to the rules mentioned before and consecrated them with fire he should close their eyes. Mentioning the name of the deity he should pour handfuls of flowers there (20—21). He should then duly perform the rite of recitation and worship. He should mention the name of the idol on which flowers fall (22). He should then take up a red thread spun well by a maiden and measure it six times from the tuft of the hair to the toe and again multiply it three times (23). He should then

meditate on Prakriti as being present there, in whom the universe lies, and from whom the universe is born and who appears as manifold by her various actions (24). Having thus made nooses of Prakriti proportionate to the number of beasts he should place that thread on an earthen tray by the side of the pit (25). Thereupon having meditated on all the Tattwas,* beginning in order of creation from Prakriti to the earth the worshipper should assign them to the body of his disciple (26). All these are known by persons, devoting their thought to the ascertainment of the nature of principles, and are severally divided as one, five fold, ten-fold and twelve-fold† (27). With five organs of action the entire universe is created. Having drawn all the Tanmatras (subtile particles) with self he should place the Māyā (illusion) rope on the body of the beast (28). Prakriti is the creative power—the agent is *Buddhi* (intellect) or *Manas* (mind). The five Tanmatras originate from Buddhi and the five elements from the organ of action (29). He should meditate on these twelve principles in the rope and body according to his desire. With the residue of offerings he should offer oblations to the work of Creation carried on in grades (30). Celebrating one by one a hundred Homas he should offer the most perfect oblation. Then covering the earthen tray he should dedicate it to the presiding god of the jar (31).

Having duly performed the *adhivâsa*‡ ceremony he should initiate his devoted disciple. Having placed in an [open]

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* See note on p 79.

† The first one division is Prakriti. The five divisions are Tanmatras or five subtle particles; the ten divisions are the five instruments of sensation and the five instruments of action; with Prakriti and mind added to these ten the twelve parts are made up.

‡ Preliminary rite of consecrating an idol before it is placed or a pupil before he is initiated.

place where the wind blows *Karani** and a *Kartari*† made either of silver or iron as well as other necessary ingredients and touched them with the principal mantram he should perform the *Adhivâsa* ceremony (32—33). [He should then recite] "salutation I offer this food to the goblins." Then he should meditate on Hari as lying on the sacrificial grass. He should next adorn the sacrificial yard by spreading over it jars of sweet meats (34). He should perform a sacrifice in honor of Vishnu in that circular altar; and then pouring oblations to the fire he should initiate his disciples seated in Padma postures (55). Sprinkling water on Vishnu with his hand and touching gradually his head he should meditate on Prakriti and all her transformations as well as on all the presiding deities present there (36). Bringing the creation in his mind he should gradually transfer it to his heart. He should then meditate on all transformed into Tanmatras and on all identical with Jiva (or sentiency) (37). Thereupon having offered prayers to the presiding deity of the jar and drawing the thread the worshipper should approach the fire and place it on its side (38). He should offer a hundred oblations with the principal mantram to the presiding god of the creation present there and then offer the most perfect oblation (39). He should then collect white dust and consecrate it a hundred times with the principal mantram. He should then throw it on his heart reciting the mantram terminated by *Hum* and *phat* (40). Then gradually with mantrams formed by subtracting syllables he should offer oblations to earth and other Tattwas (41). He should gradually transfer all the Tattwas, fire &c to their abode Hari; and the learned worshipper should then think of the sacrifice (42). He should subtract the Tattwas and then attain quietitude. He should then

* An arrow of a particular shape.

† A knife.

offer oblation to the fire. Offering eight oblations each in favour of Garbhādhāna, Jātakarma, Bhoga (enjoyment) and dissolution, he should offer one to Suddhi or purification. Taking up pure ingredients he shouuld offer the most perfect oblation. And gradually he should offer oblations to other Tattwas. Afterwards by Jnāna Yoga he should immerse Jiva, freed of worldly fetters, in the Eternal Paramātman (43—46). The learned man should think of the spirit of disassociation in the Ever blissful pure and intelligent (Atman). Afterwards he should offer the Purna (or most perfect) oblation in honor of the deity and finish the rite of Dikshā or initiation (47).

I will now describe the Prayoga (working) mantrams associating the rite of Dikshā with Homa.

Om, yam, goblins, the pure Hum, phat. By this one should strike and separate the two.

Om, yam, I destroy the goblins. Hear how this should be united with Prakriti after having accepted it.

Om, Yam, Bhutani Punscha: I will now relate the mantrams of Homa* and those of Purnāhuti† (48—49).

Om Swāha destroy these goblins.

Om, am, om, Namas (salutation) unto the Lord Vāsudeva Boushat.

After offering the Purnāhti he should make his disciples do the same. Then the learned worshipper should purify all the Tattwas in due order with the mantram Swa preceded by Tavana and ended by Namas.

Om Vām the organs of action. Om dem the organs of intellect &c.

Om sum Tanmatra of smell. Om sum sum Prakriti. Om sum sum destroy all Swāha.

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* The ceremony of offering oblations to the fire.

† The final and most consummate offering to the fire.

Then Purnāhuti should be offered in the northern direction.

Om Ram, the Tanmatra, the subtle element of taste.

Om Bhen the Tanmatra of form. Om Ram the Tanmatra of touch. Om am the Tanmatra of sound. Om bham Namas. Om som egoism. Om nam intellect. Om om Prakriti.

I have thus described the Dikshā ceremony of the deity of one form and also described the dedication to nine Vyuhas.

Having consumed all a man should consign Prakriti to Nirvana, and he should then consign Prakriti to the Ishwara shorn of changes (50—53).

Having purified the elements he should purify the instruments of action, intellect, Tanmatras, mind, knowledge and egoism (54). Having next purified the gross body and the soul he should again purify Prakriti. The pure Prakriti and Purusha are stationed in Iswara (55). A person, qualified to understand the principles, should meditate on the deity, after Purnahuti and initiate his disciples whom he had known well and who had been freed from the bonds of Bhoga (endless law of retribution) (56). Having meditated on the deity with his limbs and mantrams he should gradually purify equally all the Tattwas. Having thus meditated on the deity endued with all lordly powers he should offer the *Purnáhuti*. This is the initiation ceremony of the worshipper. In this there is no necessity of any article or property which is not within his means (57—58).

Having worshipped the deity as before with all the ingredients the foremost of votaries should initiate the disciple on the twelfth day from that of the *adhivása* ceremony (59). The disciple must be devoted, humble, endued with all the physical accomplishments and not very rich. Having worshipped the deity in the altar he should initiate such a disciple (60). The spiritual guide should meditate

in the person of the disciple on the entire host of gods and all the elements spiritualized in order of the creation (61). He, desirous of creation, should offer, in honor of Vāsudeva and other agents of procreation, each sixteen oblations accompanied with mantrans beginning in due order from the commencement (62). Having released all the fetters of Karma which bind one to births the spiritual guide should purify them with Homa by the destructive Yoga (63). Having withdrawn them gradually from the body of his disciple the spiritual guide should purify all the Tattwas immersing them in Agni, Prakriti, Vishnu and other deities (64). With Purnāhuti he should purify the impure principles. After the disciple had attained his natural state of mind he should consume all the qualities of Prakriti (65). As necessary or qualified to do he should either free or bind the beasts. Or in their absence the preceptor should perform the *Sakti dikshâ* (66). Having worshipped with reverence all the ascetics endued with spiritual powers he should place his son by Vishnu in the altar (67). The disciple should sit with his face towards the deity. And the spiritual guide should sit with face directed askance. He should then meditate on all the sacrifices, instituted along with those performed on the changes of the moon (68). He should by Dhyāna meditate on the deity in the person of his disciple and touch it as before (69). He should then gradually purify all the Tattwas on the altar of Hari. And he, engaged in the enquiry into self, should touch it, take it and set it aside (70). He should gradually, according to their nature, purify them and unite them with the deity. And then he should collect them with a purified mind (71). He should by Jnāna *mudrà* and *dhyâna* yoga purify them. When all the Tattwas are thus purified he should place them in the Great Iswara (72). Having burnt them he should extinguish the fire and engage his disciples in ths service of the Lord. Then the foremost of spiritual guides should conduct the

worshipper in the road of Siddhi (73). Having thus performed vigilantly all the rites a house-holder becomes a qualified person. He should so long purify his own self as long as his anger is not dissipated (74). Knowing himself shorn of anger and freed from sins a self-controlled person should confer the previlege of a qualified person either on his own son or his disciple (75). Having burnt the noose of cosmic illusion, and stationed himself in self he should, in his unmanifest form, wait for the destruction of his body (76).

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CHAPTER XXVIII.

NARADA said:—I will now describe the Abhisheka ceremony of the preceptor and his son by which a worshipper attains *siddhi* and a diseased man becomes freed from diseases (1). A king obtains kingdom and a woman acquires a son freed from sins. He should assign jars containing jems in the middle and east. He should place in rows a thousand or a hundred of them in the circular altar under the canopy in the east of Vishnu (2—3). Having placed them all he should assign his son in parts to all. He should then perform the Abhisheka ceremony. Men should there offer Yoga and other Pitakas (altars) for receiving favours. The preceptor should announce the conditions and a disciple, initiated into secrets; he acquires all that he wants (4—5).

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CHAPTER XXIX.

NARADA said:—Having worshipped the Lord Hari on a circular altar erected on a purified ground in the room a worshipper should practise mantrams in the temple (1). On a square piece of ground he should draw a circle and should write the word *bhadra* (auspiciousness) in all the minor compartments (2). Thirty six compartments should be made outside. Two rows should be made and two doors on two sides (3). He should make a lotus-like circle in the exterior, and should make twelve parts in the half of the lotus (4). Having thus divided it he should make four circles, one around the other. The first is the ground of pericarp, the second is that of filaments, the third is that of petals and the fourth is that of the tips of petals. He should join the points of the triangle with a thread (5—6). Having connected with it the filaments and the petals he should draw eight petals (7). Then the interstices between the petals should be drawn inside the figure. Then the tops of the petals should be drawn one after another. They should be again drawn on sides and on the exterior. Then filaments should be drawn between two petals (8—9). This is the ordinary lotus circle of sixty two petals. Then in proper measure the pericarps, in halves, should be drawn in the east in due order (10). By its side six Kundalis should be drawn in circles. Thus twelve fishes should be drawn in the lotus of sixty two petals (11). For attaining success in the rite one should draw the figure of an unbroken fish with five petals. The line of sky (Vyomarekhā) should be drawn outside the Pitha (altar); and then he should sweep clean the compartments (12). Two and two other figures, for the feet, should be drawn in the three corners. The bodies

should extend on all the four sides (13). Then the fins should be drawn in the directions for forming the row. Doors should be made in all the four directions (14). One the sides of the doors an expert man should draw eight graceful expressions; and by them graceful expressions should be drawn (15). Then corners of minor ornaments should be made. In the middle compartment two figures each should be drawn in four directions (16). On the four external sides figures should be made with clay. For beautifying it three figures should be drawn on each side of the petal (17). Similarly in the contrary direction minor ornaments should be drawn, three in number, without any gap in and outside the cone (18). Thus the sixteen compartments are formed and thus the other circle is formed. In the sixty-second division a row of thirty-six petals should be drawn in the lotus (19). One fin should be drawn at each door for beautifying it. In the circular altar of one cubit a lotus should be drawn with twelve fingers (20). With the thumb the door should be drawn one cubit in area. Then four altars should be made; the circular lotus should be two fingers in circumference (21). The half of the lotus should be drawn with nine fingers, the navel with three, the doors with eight and the circumference with four (22). Having divided the ground into three parts he should draw the inside with two fingers. Then for accomplishing his object he should write the five short vowels and draw the radii (23). Then according to his own desire he should either draw lotus petals, or citron leaves or the leaves of the lotus (24). The outer circumference should be drawn from the root of the radius (25). He should roll the middle *Arani* (fire-producing stick) in the interstice between the radii and at all the intervening spaces citron leaves of equal dimensions should be drawn (26).

Then the ground should be divided into seven parts, each of them measuring equally fourteen fingers. Then two

hundred and ninety six apartments should be drawn. The word *bhadra* (auspiciousness) should be written there. They should be encircled with rows on which the names of the quarters should be written (27—28). Again on all these rows figures of lotuses should be drawn. Then in the middle compartment necks should be drawn in all the quarters (29). Four figures should be drawn outside, and after it three in each row, one after the other. Then an ornament should be drawn by the side of each neck (30). He should sprinkle thrice with water the seven extremities of the external cone. Thus is formed the circular altar of seven divisions where Hari should be worshipped (31). This is the circular altar of twenty five *vhyuhas* where the universal form of Vishnu is worshipped. Thirty two cubits of ground should be equally measured by a votary with his hand (32). Thus within sixteen (principal) compartments one thousand and twenty four minor ones are formed (33). Having written *bhadra* and sprinkling water to the fire he should write eight *bhadrakas* with six compartments in all the quarters. Then sprinkling the fins and the sixteen *bhadrakas*, with water he should draw other fins on all sides 34—35). He should then draw the twelve doors, three in each quarter, six at the outside, and four severally in the end, middle and all sides (36). He should draw, for beautifying the figure, four doors, two outside and two inside. And three minor doors should be drawn in the extremeties and five outside (37). Then he should as before make ornamental drawings, seven in the external cones and three in the end (38).

He should worship Para Brahma in the auspicious twenty-five Vyhuas. Then gradually in the lotus drawn in the middle beginning with the east he should worship Vāsudeva and other deities (39). Having worshipped the Boar form of Vishnu in the first lotus he should adore the Vyuahas till the worship of the twenty-six is finished (40). In the lotus he should adore all the Vyuhas with great care. He should then regard

Prachetā in the shape of the sacrifice (41). He should regard Achyuta as divided into many forms such as truth etc. He should then portion out the ground of forty fingers (42). He should first divide it into seven, then again into two, then into four, six, seven, hundred and thousand (43). The *bhadra* of the compartments should be encircled with sixteen of them. Then rows should be drawn on the sides along with the *bhadras* (44). Sixteen figures of lotuses should be drawn, then twenty four lotuses for rows and thirty two lotuses for fins (45). Then with forty rows and three fins the principal and minor ornaments of the doors should be drawn in all the directions (46). Two, four or six doors should be drawn in all the directions; either five or three should be drawn outside for ornamenting them (47). Either on the sides or in the end of the doors six figures should be drawn; four being in the middle. And six minor ornamental figures should be drawn there (48). All should be collected in one side and there should be four sacrificial ladles (49). In every side there should be three doors. Five rows should be drawn severally in the five corners. There should be eight compartments of the auspicious circular altar (50).

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CHAPTER XXX.

NARADA said:—One should adore the lotus-navelled Brahmā, with all his limbs, in the middle lotus. In the lotus in the north-east corner he should adore Prakriti and Purusha in the lotus in the north (1). In the south of the Purusha fire-god should be worshipped and the wind-god in the south-east quarter presided over by Varuna. The sun should be

adored in the moon, lotus and the Rik and Yajus in the *Aisha* lotus (2). Indra and other deities should be worshipped in the sixteen lotuses of the second row, as well as the Saman, the Atharvan, the sky, air, fire, water, earth, mind, ear, skin, eye, tongue, nose, &c., (3—4). Having worshipped the principle of greatness, asceticism, truth, Agnisthoma, Atyagnisthoma, Sodashi, Vayapeyaka and Atirātra he should adore Aptayāma. He should in due order meditate in the lotuses on mind, intellect, egoism, sound, touch, color, taste, smell,—all these twenty-four Tattwas, as well as on Jiva (sentiency), the Ego, the lord of the mind, and the sound form of Prakriti), (5—7). He should then worship the image of Vāsudeva and others identical with ten organs such as mind, the ear, skin, eye, tongue, nose speech, hand, feet and others in thirty-two lotuses. He should then adore twenty-six forms of Purusottama, &c., in the eternal circle (8—10). The lords of the months should be worshipped in order in the lotuses of the *Chakra*, as well as the eight, six, five and other forms of Prakriti (11). Then the *Rajapata* (shedding of blood) ceremony should be performed in the circular altar drawn in the following way. The pericarps should be of yellow colour and the lines should be white (12). It should be two cubits in length and one thumb in breadth. Half of it should be white. It should be united with white, black and dark-blue lotuses. The filaments should be crimson and yellow-coloured and the corners should be filled up with dark colour. Thus the *Yoga Pitha* should be bedecked with all the colours according to one's own desire (13—14.) The *Vithikas* or rows should be bedecked with creepers and leaves. The door of the *Pitha* should be painted principally with white, black and yellow colours. The minor decorations should be done in violet and all the corners should be painted with white. Thus the *Bhadraka pitha* and other *pithas* should be filled up with colours (15—16). The three corners should be decorated with white, blue and black

colours, the two corners with blue and yellow and the centre with dark (17). The radii should be painted with yellow and blue colours and the circumference with blue and dark-blue. The outer part should be drawn with white, dark-blue, dark and yellow lines (18). The powder of Shali-rice is white: it becomes blue on being mixed with safflower, yellow on being mixed with turmeric and black on the rice being burnt (19). It becomes dark-blue with Shami leaves. One *lakh* of *Veeja* mantrams should be recited; four *lakhs* of mantrams should be recited; one hundred and thousand means of acquiring learning should be mentioned; ten thousand means of the science of enlightenment should be mentioned; and a thousand verses should be recited. First of all reciting one hundred thousand of mantrams the ceremony of the purification of self should be performed (20—21). Then with another *Lakh* the mantra should be dedicated to the earth. Thus the Homa-like *Purvasevâ* of *Vyas* is described (22). The *Purvasevâ* rite should be performed with ten parts of the *Mantras*. With the *Puras-chara* ceremony of the mantrams the monthly *Vrata* should be performed (23). One should place the left foot on the ground without accepting the donation due to him. By doing so twice, or thrice, the middle class and the most excellent *Siddhis* are acquired (24). I shall now describe the *Dhyana* (meditation) of *mantrams* by which the fruits thereof are acquired. One should receive outside the gross body of the deity which can be described in words (25). The luminous subtle form exists in the heart and is within the reach of thought. *Param* or the great is beyond the reach of thought (26). The boar, lion etc, are principally the gross forms. The form of Vāsudeva is beyond the range of thought (27). The other minor forms exist in the heart and are within the range of thought. The *Virat* or the universal form is the gross body and the subtle form is designated by a symbol (28). The form that is beyond the reach

of thought is described as *Ishwara*. One should meditate on the *Veeja* (the essence of mystic syllables) of the shape of a Kadamva flower, which is consciousness, the eternal light residing in the lotus of the heart. As a lamp lies obstructed inside a pitcher so the lord of mantrams lies restrained in the heart. As the beams of light come out through a perforated pitcher so the rays of the *Veeja* come through the organs of the body. Then uniting themselves with the power of the deity they exist in the body (29—32). Coming out of the heart the tubular organs come within the ken of the instrument of vision. Then the two organs come to the top of the nose. Then having conquered the airs of the body by means of the tube passing through the organ of excretion, a *mantrin*, ever engaged in meditation and the recitation of the names of the deity, enjoys the fruits of the mantram (33—34). With the gross elements and Tanmatras (subtle particles) purified, practising Yoga with some object in view, disassociating himself from the world he acquires Animā and other *siddhis* and leaves the elements in the *All-intelligent* (35).

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CHAPTER XXXI.

AGNI said:—I will now describe the *Marjana* (cleansing rite) of one's own self as well as of others by which a man is freed from miseries and attains to felicity (1).

Om salutation unto the greatest object, Purusha, the great ascetic, to Him of one and many forms, present all over the universe, the Great Soul, him freed from sins, pure and ever engaged in meditative contemplation. May what

I say prove true (2—3). Salutation unto the Boar, Man-lion and Dwarf form (of Vishnu) the great Muni. May what I say prove true (4). Salutation unto Him of three foot-steps, Rāma, Vaikuntha and Nara. May what I say prove true. O Boar, O Lord, O Man-lion, O Lord Dwarf of three foot-steps, O Lord of Hayagriva, O Lord of all, O Hrishikesh, do thou destroy all evils (5—6). With these four most excellent weapons, discus and others, ever victorious and of unbroken power do thou destroy all wicked beings (7). Remove such a person's calamity and do him all good. Destroy the fear of the fetters of death which is the result of calamity. Destroy the magical incantations set with meditation for working evils, creating diseases and decrepitude (8—9).

Om salutation unto Vāsudeva, Krishna, unto him having lotus eyes and Keshava, the first holder of the discus (10). Salutation unto his clean raiment rendered yellow with the filaments of lotuses, unto the discus hurled on the shoulders of the great enemy of Hara's as well as unto the holder of the same (11). Salutation unto the holder of the earth upraised by his tusks (Boar-form), unto him having three forms, unto the great sacrificial horn, unto him lying on the hood of the serpent Sesha (12). Salutation unto thee, the celestial lion (man-lion form), having manes of the hue of molten gold, eyes bright like the burning fire, and claws hard as adamant (13). I bow again and again unto thee adorned with the Vedas, Rik, Yayush and Saman, who hadst cover the earth with thy one foot in thy Dwarf form (14). O Boar, O thou a huge tusks, do thou grind all the evils and the effects of all the sins (15). O dreadful man-lion, O thou having fire burning within thy teeth, O destroyer of dangers, do thou break down all his enemies (16). O thou the originator of Rik, Yayush and Sama Vedas, O thou the holder of Dwarf-form, O Janarddana, do thow allay all his miseries (17). O Govinda, do thou cure all forms of fear,—coming every day, every alternate day, every third and fourth day,

the high fever, the Satata fever,* one attended with complications, mixed remittent fever and accidental fever. Do thou cut off the sufferings (18—19). The diseases of the eye, the complaints of the head, diseases of the belly and stomach, difficulty of breathing, excessive breathing, burning of the body, trembling, diseases of the organ of smelling and feet, leprosy, consumption, fistula, all the forms of dysentry, diseases of the mouth, chest diseases, stone in the bladder, strangury (difficulty in passing urine), diseases of the generative organ, gonorrhœa and other dreadful diseases, those originating from the wind, bile and phlegm respectively and those caused by the derangement of all these three, accidental diseases, boils, pustules, Erysepelas—may all these disappear on being cleansed by Vāsudeva (20—24). May all these be destroyed by the recitation of Vishnu's name; may all these innumerable ailments be completely done away with on being struck by Hari's discus (25). The recitation of the names of Achyuta, Ananta and Govinda destroys all the diseases. Verily, verily do I say so (26).

The poison of animate beings and inanimate objects, the artificial poison, that of the teeth and nails, that of the sky, that of the spider and various other insects—may all these and various other dreadful poisons be destroyed by Janārddana on the recitation of his name (27—28). The planets, evil stars, the female goblins, Vetalas, Pishacas, Gandharvas, Yakshas, Rākshasas, Shakuni, Putanā and other she-devils, Vainayakas, Mukhamandins, the wily Revati, the old Revati, the evil planets called Vriddhakas, the Matri-Grahas—may the recitation of the early life of Vishnu destroy all these evil agencies which try to destroy the children (29—31). May the looks of the Man-lion consume all these evil agents which infest old age, boyhood and youth (32). May the grim-visaged and highly

* One of the varieties of intermittent fever which has two paroxysms daily.

powerful Man-lion destroy all these innumerable agents of evil and do good to the world (32). O man-lion, O great lion, O thou having a garland of fire, O thou of fiery mouth, O lord of all, O thou having fiery eyes, destroy all these innumerable agents of evil (33). May the Great Atman Janārddana, identical with all, destroy all the diseases, the great portents, all the poisons, all the evil stars, the obnoxious creatures, the bad influence of the stars, all the dangers of corn-fields, such as fire, ashes &c. (34—36). Assuming one of thy forms, do thou destroy all these, O Vāsudeva. Hurling thy discus Sudarshana engarlanded with a dreadful fire, do thou destroy all evils, O Achyuta, O foremost of gods (37—38). O Sudharshana of fiery effulgence and great sound, destroy all these evil agents. May the demons meet with destruction, O Vibhishana (39). May the deity Man-lion of terrific roars, identical with all the quarters, east, west, north and south (40), may the Lord Janārddana of many forms protect all the quarters, heaven, earth, sky, the rear, sides and the front (41). Vishnu protects the entire universe consisting of Devas, Asuras and men. May by this fact all the evil agents be put down (42). The very remembrance of Vishnu immediately dissipates all sins. May all the evil agents be similarly suppressed (43). Vishnu is the great soul sung in the Vedanta or the gnostic portion of the Vedas may by his power all the evil agents be suppressed. Vishnu is lauded by the celestials as the lord of sacrifices; may by his power all that I say may prove true (45). May peace and auspiciousness prevail and evils meet with suppression. I press the Kuca reeds originating from the person of Vāsudeva (46). May Govinda, Nara and Narayana cleanse them. The recitation of Hari's name removes all miseries (47). The instrument of cleansing wards off all diseases. I am Hari; Vishnu is the Kuçā reed —your disease is destroyed by me (48).

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CHAPTER XXXII.

AGNI said :—In the initiatory rites for attaining emancipation an intelligent man should perform forty eight Samskaras (purificatory rites). Hear them by practising which one becomes a god (1). The ceremony of Garbhādhāna is performed as soon as the conception takes place, then Punsavana, then Seemantonnayana, then Jātakarma, then Naming ceremony, then Annāshana, then Chudākarana and then Brahmacharya. There are (seven) Vratas (vowed observance) :—the four are Vaishnavi, Parthi, Bhoutiki, and Shroutiki. Then the giving of kine, Snatakatwa* and Pākayajna† these three make up the seven.

There are eight Pārvana Sraddhas performed in the months of Srāvana, Agrahāyana, Chaitra and Ashwin. There are seven Hariyajnas ;‡ hear their names; they are Adhāna, Agnihotra, Dash, Pournamasaka, Chaturmasya, Pashuvandha and Soutrāmani. Hear of the seven Somasanstha, viz the foremost of sacrifices Agnisthoma, Atyagnisthoma, Ukta, Sodasha, Vajapeyaka, Atiratra and Aptayama. There are thousand others. They are Hiranyananghri, Hiranyaksha, Hiranyamitra, Hiranyapani, Hemaksha, Hemasutraka, Hiranyashwa, Hiranyānga, Hemajihva, Hiranyavan and so forth. Ashwamedha is the king of them all. Hear now of the eight virtues (8—9). They are compassion unto all creatures, forgiveness, simplicity, purity, industry, seeking the welfare of all, liberality, and want of avarice. A hundred oblations should be offered with the principal mantram. These are the Soura,

* Entering upon the duties of a householder after finishing the Vedic studies within the prescribed time.

† A simple domestic sacrifice.

‡ Sacrifices in which oblations of clarified butter are offered.

Sakteya and Vishnvisha Dikshas. Being purified by these purificatory rites a man obtains emancipation, enjoyment and freedom from all diseases and lives like a god. By reciting the name of, adoring and mediating on the deity one meets with well-being (10—12).

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CHAPTER XXXIII.

AGNI said :—I will now describe the *Pavitra-arohana* (sacred installing) of Hari as well as the fruits of his worship all through the year. The first day of a lunar fortnight either in the beginning of the month of Ashāda or the end of Kartika gives riches (1). Beginning with the second day of the lunar fort-night the *Adhana* ceremony of Shri, Gouri, Ganesha, Saraswati, Guha, Mārtanda, the Matri-Durgas, Siva and Brahmā should be performed. That day is sacred for a particular deity of which he is fond. The regulations are the same in the *Adhana* ceremony but the mantras are different. Making nine folds of a thread made of gold, silver, copper, silk or cotton or any other thread spun by a Brāhmana, well purified, one should perform the rite of *Pavitraka* (consecration). It must be highest one hundred and eight (fingers) in length or its half. He should then exclaim "O lord! Whatever thou hast said to me lest the rite may not be stopped I have done it for the consecration ceremony. May there be no impediment here. O eternal, O lord, grant me success (2—7)." He should then fix it in the first part of the circular altar after reciting the following Gāyatri (sacred verse.)

Om Narayana Vidmahe; Vāsudeva Dhimahi, Tanna Vishnu Prachodayat. He should consecrate the knees, thighs, and navel of the idol and adorn the feet with a garland of one thousand and eight flowers. The garland should be made duly thirty two fingers long (8—10). In the circular lotus of one finger the pericarp, filament, leaf, the first mantram and the outer circumference of the circle should be consecrated (11). In the altar with fingers, the threads for the self, the preceptors and the parents should be consecrated. Twelve strings should be consecrated to the end of the navel and a similar number of purified scents. Then two garlands should be tied with two fingers with the recitation of one hundred and eight mantrams (12—13). Then with the ring and middle fingers twenty four and thirty six garlands should be severally consecrated for the sun. Then with fingers beginning with the youngest twelve strings should be placed at the purified origin of the sun, fire &c as in the case of Vishnu. Then the sacrificial thread should be, according to one's might, placed in the articles of the worship of Vishnu on the altar in the pit encircled by a girdle (14—16). A person, who performs ablution and Sandhyā, should dye the seventeen strings of thread, divided into three parts, with Rochana (yellow pigment), Aguru, camphor, turmeric, red lac or sandal. Then in the sacrificial room on the eleventh day of both the dark and light fortnights he should adore the Lord Hari (17—18). He should offer edibles on the altar for his entire family. He should offer them to Khetrapāla at the end of the door and adore Shree on the door. He should then adore Dhātā, Daksha, Vidhātā, Gangā, Yamunā, the conch-shell, Padma Nidhi and then in the middle his house and then his bow. He should then perform the purificatary rite of the elements (19—20).

Om, hum, Has, Phat, Hum, I restrain the subtle particle of smell. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of taste. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of colour. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of touch. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of sound. Salutation.

Drawing up the five vital breaths one should meditate on the subtle particle of smell, colour and earth and on the presiding god Indra, yellow-hued, holding a strong thunderbolt within his two feet. He should then restrain the pure subtle particle of taste in that of colour and similarly the remaining others.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of taste.

Om, Hrim, Phat, Hum, salutation I restrain the subtle particle of colour.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of sound.

In the interstice between his two thighs he should meditate on the presiding deity Varuna, holding a white lotus as his emblem, white-hued and crescent-shaped. Drawing up the four vital breaths he should restrain the pure subtle particle of taste in that of colour (21—24).

Om, Hum, Has, Phat, Hum, salutation I restrain the subtle particle of colour.

Om, Hum, Has, Phat, Hum. salutation, I restrain the subtle particle of touch.

Om, Hum, Has, Phat, Hum, salutation I restrain the subtle particle of sound.

Having drawn up the three vital breaths he should meditate on the *Vanhi mandala* having three corners, as

well as on the presiding god of fire, crimson-colourd, holding an emblem of Swasthika, in his navel. He should then immerse the pure colour in the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of sound. The circle between throat and nostril is the seat of Vayu. Having drawn up the two vital breaths he should meditate on the smoky-coloured wind-god having the moon for his emblem. Then by means of meditation he should restrain the subtle particle of touch by that of sound (25—27).

Om, Hrim, Has, Phat, Hum, salutation, I restrain the subtle particle of sound.

Having drawn up one vital breath he should restrain the ether, clear and transparent like glass, on the tip of his nose (28).

In this way a worshipper should gradually purify his various limbs. He should meditate on his dry body from the tip of the foot to the end of the tuft of hair on the crown (29). With the mantram *Yam* and *Vam* he should adore the essence, covered with flames, coming out of the cavity of the brain (30). Having meditated on *Vindu* he should besmear the body with ashes; and then with the mantram *lam* he should convert it into a celestial body (31). Having made Nyāsa or assignment of the various fingers and parts of the body he should practise mental yoga and adore Vishnu with all his limbs in the lotus of the heart with mental flowers (32). Then with principal mantram he should adore the lord of the deities who gives enjoyment and emancipation praying "O lord of gods, welcome unto thee. O Keshava, come near me. Accept my mental adoration, the true spirit of which has been thought over by me." Then the tortoise, the power of support, then Ananta and then earth should be adored (33—34). In the fire &c Dharma

and others, in the senses other impure beings, in Sattwa and other qualities the lotus, in māyā or avidya (illusion) the principle of time, the sun and other luminous bodies and the king of birds should be adored. Then Vayu and other deities of the quarters, the preceptor, Gana, Saraswati, Nārada, Nalakuvara, the great preceptor and his sandal should be adored in the middle. In the filaments the previous Siddhis, the after Siddhis, the Saktis, Lakshmi, Saraswati, Priti, Kirti, Shanti, Kanti Pushti, Stuti, Mahendra and others should be adored. In the middle Hari, Shriti, Shri, Rati and Kanti should be adored. Achyuta should be placed with the principal mantram, saying "Om, have thy faces towards me, be thou near me." Having placed Arghya and other articles and offered them he should adore him with scents, garlands and the principal mantram (35—40).

"Om strike terror, strike terror to the heart and head; terrorise it again. Grind the flames of the fires, weapons and armours (41).

Protect, protect, destroy, destroy, salutation to the amulet. Om, Hum, phat, salutation to the weapon."

Then with the principal mantram he should adore the limbs. He should first worship the form of Daksha and the moon. Vāsudeva, Sangkarshana, Pradyumna, Aniruddha, Agni &c, Shri, Dhriti, Rati are the forms of Hari. In the east and eastern corners should be adored the conch, discus, club and lotus; beyond it the Shrānga bow, mace, sword and the garland of wild flowers. Indra and others, as well as Ananta and Varuna should be adored in the south west quarter; Brahmā and Indra in the north-east and their weapons in the outside. Airavata, the goat, the buffaloe, the monkey, the deer, the hair, the bull, the tortoise and the swan should be adored outside. The gate-keepers, Kumuda and others of Krishna, should be adored in pairs at the gates from the east to the north. Then saluting Hari one should bring edibles. Saying "Salutation unto the attendants of

Vishnu" he should place the edibles on the sanctified altar. He should offer adoration to Vishwa, Vishwaksena and Ishāna. He should then tie the thread of protection in the right hand of the deity, saying, "I have worshipped him for full one year. Now salutation unto the sacred rite of installation which yeilds consummate fruits(42—50). He should observe the vow of fasting before the deity saying, "Being engaged in fasting I do propitiate the deity." May lust, anger and other passions not reside in me. O lord of gods, from to-day it is the last of them. The observer of vow should adore the deity according to his might and perform religious rites day and night. Having lauded Vishnu and offered oblation to fire in his honor he should perform *Visarjana* (life-destroying rite.) This is the every day mode of worship. (The mantram is) :—"Om, Hrim, Srim, salutation unto Shridhara, unto him who enchants the three worlds (51—53)."

CHAPTER XXXIV.

AGNI said:—With the following special mantram the sacrificial ground should be adorned.

"Salutation unto the deity Brahmanya, Shridhara of undecaying self, unto Vishnu whose forms are the Rik, Yayush and Saman and whose body is the sound."

Having drawn the figure of *Mandala* or circular altar he should collect all the articles of sacrifice (1—2). Having washed the head and fingers a man should take up Arghya with his fingers. He should then sprinkle the head and gate-ways with Arghya. He should then begin the sacrifice of the gate (Dwārayāga) and adore all the presiding deities

of the doors. Ashwatha (fig-tree), Udumvara, Vata and Plaksha are the trees of the east. The Rik is the ornament of Indra in the west; the Yayush is the highly auspicious one of Yama; the Saman is of the water-god and Atharvanis of Soma (3—5). The end of the gate, the flags, the lotuses and the two pitchers should be adored in every door by their respective names; and in the east a pitcher full of water. He should then adore the guardians of the door—the two sons of Ananda, Virasena and Sushenaka in Daksha and Sambhava and Prabhava in Soumya. Having recited the names of the weapons and scattered flowers he should remove all the obstacles. Having performed the purificatory rite of the elements as also Nyāsa one should perform Mudrā (6—8). Having recited the fire mantram terminating with the word *Phat* he should throw mustard seeds on all sides. The urine of the cow should be sanctified by Vāsudeva, the cow dung by Sangkarshana, the milk by Pradyumna, and the curd produced therefrom should be dedicated to Nārāyana. One, two, three or more divisions should be made with clarified butter (9—10). When these articles are mixed in a vessel of clarified butter it is called *Pancha-gavya* (or five products of a cow). Some of them are used for sprinkling the sacred temples and others for food (11). Indra and other guardian deities of the quarters should be adored in ten pitchers. And they should be made to hear the command of adoration. And they should be installed by the command of Hari (12). Having kept safely all the articles of sacrifice he should scatter articles which are intended for scattering. Then reciting the principal mantram for eight hundred times he should take up handfuls of Kuçā grass. Having placed a pitcher and Vardhani* in the north-east quarter he should adore Hari and all his limbs in the pitcher and the weapon in

* A water-jar of a particular shape.

Vardhani. Having gone round the temple of sacrifice and sprinkled water in broken drops by the Vardhani he should take the pitcher and adore it on a fixed seat (13—15). He should adore Hari with scents and other articles in the pitcher adorned with five jems and cloth, and on the left hand side, his weapon in the Vardhani having gold inside it (16). Near him he should adore the presiding goddess of the earth and the god of the ground. In the same way on the last day of the month he should arrange for the bathing ceremony of Vishnu. Having placed in the nine corners nine jars full of water he should throw into them water for washing feet, Arghya, water for rinsing mouth and five *gavyas* (18). In the jars placed in east, north-east &c the five sweet articles should be placed. Curd, milk, honey and hot water are the four ingredients for worshipping feet (19). Lotus and dark-blue grass are the ingredients for worshipping the feet of Vishnu's consort. Barley-seed, scents, flowers and Akshata being united with the above four make up the eight articles (20). Kuça grass, flowers and sessamum seeds are the articles of adoration. He should offer water for rinsing mouth together with cloves and berries (21). He should sprinkle the deity with five sweet articles reciting the principal mantram. He should sprinkle purified water, from the middle pitcher, on the head of the deity (22). With the tip of the Kuça grass, a man should touch the water poured from the pitcher. He should offer *Pádya arghya* and *Achmanas* with purified water. Having covered his limbs with a silk raiment he should take him to the altar. There he should adore the sky after restraining all the vital airs (23—24). Having washed thrice the hands and the marks on the palms going towards the east, those running between north and south and those running towards the north, and sprinkled them with the arghya water he should display *Yonimudrá*. Having meditated on the form of Agni a man should throw fire into the *Yoni Kunda* (well) (25—26).

He should afterwards bring vessels with Kusa, Shruk and Shruvas (sacrificial ladles); and then fuels should be placed at an arm's distance (27). Then the vessel for pouring clarified butter as well as that for holding it should be brought. Then two rows of rice with faces bent downwards should be made (28). Then a Kusā, with its face towards the west, should he bent in this vessel for pouring clarified butter. Then having meditated on fires consecrated with prayers he should adore the deity. Then having filled the quarter of the pouring vessel and adored it he should consign it to the south. He should consign *charu* (food) to the fires; he should assign Brahma to the south. Having spread Kusa in the east he should place the line of circumference (29—31). According to the rites of Vishnu a man should perform Garbhādhāna and other rites namely Garbhādhāna, Punsavana, Simmantannyona, Naming ceremony; and in every case he should offer eight oblations. Then with the Suk and Shruva (sacrificial ladles) he should offer *Purnâhuti* (the last and consummate oblation). Having meditated on Lakshmi, in her menses, in the midst of the Kunda (well) he should offer an oblation. Prakriti of three *gunas* or qualities is called the presiding goddess of the Kunda (sacrificial well) (32—34). Vishnu is the source of all creatures, all forms of learning, mantrams and Ganas. Fire is the instrument of emancipation, the great soul and the giver of liberation (35). His head is described to be in the east, his arms are placed in north-east and south-east corners and his two thighs in the north-west and south-west. His belly is the Kundala; the organ of generation is made by the same. The three gunas are the Mekhalas (girdles). Having thus meditated on the fire he should offer fifteen pieces of sacred fuels with *musti-mudra** after reciting Pranava (Om). Again in the vessels of the north-west and south-east corners oblations

* The formation of a fist.

should be offered. And in the north-east corner an oblation of a portion of clarified butter should he offered accompanied with the recitation of the principal mantram. In the north and south he should meditate on the consecrated fire stationed in the middle of a lotus with *Vyahritis*. With one hundred and eight oblations this form of Vishnu, having seven tongues, effulgent like a *Koti* of suns, having the moon for his face and the sun for his eye, should he adored. Then with fifty eight oblations and the principal mantram his thousand limbs should be adored.

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CHAPTER XXXV.

AGNI said :—Having offered the residue of offerings one should perform the sacred rite of *Adhivâsa*.* The secret man-lion mantrams should be recited with the weapon (1). The clothes covering the vessels as well as articles contained in them, should be consecrated with mantrams. The vessels, for pouring clarified butter, should be consecrated once or twice with *bel* leaves and mantrams (2). Having placed by the pitcher a piece of wood for cleansing the teeth and emblic myrobalan and having communicated the news thereof a worshipper should have them consecrated through Sangkarshana in the east. In the south ashes, sessamum seeds, cow-dung and earth should be consecrated through Pradyumna. The western quarter should be assigned to Aniruddha; the same corner should be assigned to Narayana. The sacrificial grass and water should be assigned to the

* Consecration of an Image especially before the commencement of a sacrificial rite.

heart. Kumkuma and Rochanā should be assigned to the fire. In the north-east corner the incense should be assigned to the head; and tuft of hair should be assigned to the south-west. The principal celestial flowers should be assigned through an amulet to the north-west corner. Sandal, water, Akshata, curd and Durva-grass, should be placed in cups made of leaves (3—6).

Having surrounded the house with three threads he should again throw articles conferring *Siddhi*. Then in the order of adoration he should offer scents and other sanctifying articles accompanied with mantrams at the foot of the gate or in the pitcher of Vishnu.

He should then adore the beautiful spirit of Vishnu's energy destructive of all sins, saying "I hold on thy limbs, the deity who grants all desired-for objects." Then worshipping him with incense, lamps, &c., he should approach the gate-way (7—9). He should then offer holy scents, flowers, and fried grain, saying—"For achieving virtue, desire and worldly profit, I do hold on my limbs the sacred energy of Vishnu destructive of all sins." He should then offer sanctified articles to the other members of the family and the preceptor. Having worshipped him with scents and flowers saying—"May these scents, flowers and fried grain be converted into the energy of Vishnu" he should dedicate them to Hari (10—12). Having offered those articles to him stationed in the fire the worshipper should pray to the deity, [Saying] :—

"Thy body lies in a bed upheld by a huge serpent in the ocean of milk. I worship thee in the morning, come near me, O Keshava." Then having offered offerings to Indra and other gods he should dedicate them to the attendants of Vishnu (13—14). Then he should place a pitcher in front of the deity covered with two pieces of cloth. It should be filled with water mixed with Rochanā (a kind of yellow figment) camphor and saffron. Having gone to the

door of the Mandala he should place in due order in the three Mandalaṣ, the five *gavyas*, charu and wood for cleansing teeth. By listening to the recitation of the Puranas, reciting the hymns, keeping up nights, by maidens, women, and objects of enjoyments, one, without holy scents, performs the rite of Adhivāsa (13—18).

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CHAPTER XXXVI.

AGNI said:—Having bathed in the morning and worshipped the gate-keepers the worshipper should enter the secret room and collect and place all the articles, raiments, ornaments and scents offered previously in the Adhivāsa ceremony. And having removed the remains of the offerings he should place the [image of the] deity and worship it with five sweet articles, silk raiments, purified scents and water. He should next offer cloth, scents and flowers as offered previously in the Adhivāsa rite. Then having offered oblations to the fire, he should offer the daily prayers to the deity and bow unto him. Having performed [these preliminary rites] he should offer to the deity *Naimittika** adorations (1—4).

He should thus pray to Hari for consecrating the gate-keepers, Vishnu pitchers and Vardhanis. With the principal mantram and the following he should consecrate the pitcher.

"O Krishna, O Krishna, salutation unto thee. For purifying all accept this purified article capable of yielding the fruits of the year and adoration. Do thou purify all the sins that had been committed by me. O God, O lord of the celestials, by thy favour I will be purified." Then sprinkling

* An occasional rite, a periodical ceremony.

his ownself with the purified water as well as the pitcher of Vishnu he should go near the deity (5—8).

He should then offer to his purified self the tie of safety, praying :—" O lord, take this Brahma thread that had been made by me, so that the accomplishment of my religious rite may not be vitiated by any imperfection."

He should next offer purified water to the gate-keepers and the leading preceptors (9—10). Garlands of forest flowers should be next offered to the younger deities. Then all the purified articles should be offered to the heart, Vishwaksena and others (11). Having offered oblations to the fire he should offer the purified presents to Vishnu and others stationed near the fire. Afterwards he should offer *Purnâhuti* which is the root of the expiation of sins (12). [The prayer is :—]

"O thou having Garuda for thy emblem, with one hundred and eight or five Upanishadas, with garlands of pearls and sapphires and Mandâra flowers this thy annual adoration is made. As, O god, thou dost carry always on thy breast the Kaustava jem and the garland of forest flowers so do thou carry this sacred thread and adoration on thy breast. Willfully or unwilfully whatever regulation I have practised in thy adoration it has been perfected by the rite shorn of impediments."

Having offered this prayer, bowed unto him and secured forgiveness he should put the purified article on his head (15—16). Having offered edibles dedicated to Vishnu in the south he should please his preceptor and the Vipras by offering them food and clothes either for a day or for a fortnight (17). Having gone into the water at the time of bathing he should offer the purified article there. He should then himself continually distribute food amongst the hungry (18). Having worshipped fire in the *Visarjana* ceremony he should dedicate purified articles and say "Having thus duly performed my annual adoration, do thou, well adorned, re-

pair to the holy region of Vishnu." In the middle he should adore Somesha and Vishwaksena. Having adored the purified articles he should dedicate them to the Brahmanas. According to the number of purified articles offered he should live gloriously for thousands of Yugas in the region of Vishnu. Having placed his family, ten generations before and a hundred after, in the region of Vishnu he should himself acquire reverential faith (19—22).

CHAPTER XXXVII

AGNI said :—Hear in brief the holy *Arohana* rite of all the deities. He should first of all purify all the necessary articles (1). Then approaching the Creator of universe with all the members of his family he should say "I invite thee—I dedicate these pure articles, unto thee. Salutation unto thee, O creator of the universe. Do thou accept these purified articles. O thou the master of those conversant in the Vedas—I make this thy annual adoration with garlands of pearls and sapphires and Mandāra flowers (2—5). Having duly performed this my annual adoration, go. O purified article, well adorned, to heaven. Salutation unto thee, O Sun accept this purified article (6). O Shiva, salutation unto thee, accept this purified article, conferring the fruits of the year and adoration, for purifying all (7). O Ganeshwara, salutation unto thee, accept this purified article conferring the fruits of the year and adoration for purifying all (8). Salutation unto thee, O goddess Sakti, do thou accept this purified article, conferring the fruits of the year and adoration, for purifying all (9). For purifying all

dedicate unto thee this most excellent thread, identical with Nārāyana and Aniruddha, which gives the fruits of the season and adoration, wealth, crop, longevity and freedom diseases. I dedicate unto thee this most excellent thread identical with Kāmadeva and Shangkarshana which gives learning, offspring and good luck. I offer unto thee, this thread identical with Vāsudeva which gives religious profit and emancipation and which is the instrument in crossing the deep of the world. I confer on thee this thread identical with the universal form, which gives all, destroys sins and saves the past and future generations. With mantrams he should gradually dedicate it to four younger deities (10—14).

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CHAPTER XXXVIII.

AGNI said:—I will now describe the fruits of making temples for the residence of Vāsudeva and other deities. He who attempts to erect temples for gods is freed from sins of a thousand births (1). Those who think of building a temple in their minds are freed from the sins of a hundred births. Those, who approve of a man's building a temple for Krishna, freed from sins, repair to the region of Achyuta. Having desired to build a temple for Hari a man immediately takes a million of his generations, past and future, to the region of Vishnu. The departed manes, of the person who builds a temple for Krishna, freed from the sufferings of hell and well adorned, live in the region of Vishnu. The construction of a temple for a deity dissipates even the sin of Brahmanicide (3—5). By building a temple one reaps the fruit which he does not even by celebrating a sacrifice. By building a temple one accquires the fruits of bathing at all

the sacred shrines (6). The construction of a temple, which gives heaven, by a religious or an irreligious man, yeilds the fruit reaped by persons slain in a battle undertaken on behalf of the celestials (7). By making one temple one goes to heaven; by making three one goes to the region of Brahmā; by making five one goes to the region of Shambhu; by making eight one goes to the region of Hari (8). By making sixteen one attains all objects of enjoyment and emancipation. By making the biggest, middling and smallest temples of Hari one in order acquires heaven, the region of Vishnu and emancipation. A poor man, by building a smallest temple, reaps the same benefit which a rich man does by building a biggest temple for Vishnu. Having acquired riches and built a temple with a small portion of it a person acquires piety and gets boons from Hari. By making a temple with a lakh of Rupees, or a thousand, or a hundred or fifty a man goes where the Garuda-emblemed deity resides. He who, in his child-hood, even sportively makes a temple of Vāsudeva with sand, repairs to his region. He who builds temples of Vishnu at sacred places, shrines and hermitages, reaps three-fold fruits. Those, who decorate the temple of Vishnu with scents, flowers and sacred mud, repair to the city of the Lord. Having erected a temple for Hari, a man, either fallen, about to fall or half-fallen, reaps two fold fruits. He who brings about the fall of a man is the protector of one fallen. By making a temple for Vishnu one attains to his region. As long as the collection of bricks of Hari's temple exists the founder of his family lives gloriously in the region of Vishnu. He becomes pious and adorable both in this world and in the next (2—19).

He who builds a temple for Krishna, the son of Vasudeva, is born as a man of good deeds and his family is purified 20). He who builds temples for Vishnu, Rudra, the sun-god and other deities, acquires fame. What is the use of wealth unto him which is hoarded up by ignorant men? (21). Use-

less is the acquisition of his riches, who, with hard earned money, does not have a temple built for Krishna, whose wealth is not enjoyed by the Pitris, Brahmanas, the celestials and friends. As death is certain unto men so is his destruction (21—23). The man, who does not spend his money for his enjoyments or in charities and keeps it hoarded up, is stupid and is fettered even when alive (24). What is his merit who, obtaining riches either by an accident or by manliness, does not spend it for a glorious work or for religion (25). [What is his merit] who having given away his wealth unto the leading twice-born, makes his gift circulated or who speaks more than he gives away in charities (26)? Therefore, a wise man should have temples built for Vishnu and other deities. Having entered the region of Hari he acquires reverential faith in Narottama (27). He pervades all the three worlds containing the mobile and immobile, the past, future and present, gross, subtle and all the inferior objects. From Brahma to a pillar every thing has originated from Vishnu. Having obtained entrance into the region of the Great Soul, Vishnu, the omnipresent God of gods a man is not born again on earth.

By building temples for other gods a man reaps the same fruit which he does by building one for Vishnu (28—30). By building temples for Shiva, Brahmā, the sun, Chandi and Lakshmi one acquires religious merit. Greater merit is acquired by installing images (31). In the sacrifice attendant upon the setting up of an idol there is no end of fruits. One made of wood gives greater merit than what is made of clay; one made of bricks yields greater than a wooden one. One made of stone yields greater than what is made of bricks. Images made of gold and other metals yield the greatest religious merit. Sins accumulated in seven births are dissipated even at the very commencement. (32—33). One building a temple goes to heaven; he never goes to hell. Having saved one hundreds of his family he takes them to

the region of Vishnu (34). Yama said to his emissaries :— "Do not bring to hell persons who have built temples and adored idols (35). Bring those to my view who have not built temples. Range thus rightly and follow my commands (36).

"Persons can never disregard your commands except those who are under the protection of the endless Father of the universe (37). You should always pass over those persons who have their minds fixed on the Lord. They are not to live here (38). You should avoid them from a distance who adore Vishnu (39). These, who sing the glories of Govinda, those, who worship Janārddana with daily and occasional rites, should be shunned by you from a distance (40). They, who attain to that station, should not be even looked at by you. The persons, who adore Him with flowers, incense, raiments and favourite ornaments, should not be marked by you. They go to the region of Krishna. Those, who besmear the body (of Vishnu) with unguents, who sprinkle his body, should be left in the abode of Krishna. Even a son or any other member, born in the family of one who has built a temple of Vishnu, should not be touched by you (41-43). Hundreds of persons, who have built temples of Vishnu with wood or stone, should not be looked at by you with an evil mind (44)."

By building a golden temple one is freed from all sins. He, who has got a temple built for Vishnu, reaps the great fruit which one does by celebrating sacrifices every day. By building a temple for the Lord he takes his family, a hundred generations past and a hundred to come, to the region of Achyuta. Vishnu is identical with the seven worlds. He, who builds a temple for him, saves the endless worlds and himself attains to immortality. As long as the bricks will last, the maker (of the temple) will live for so many thousand years in heaven. The maker the idol attains to the region of Vishnu, and he who con-

serates the installation of the same is immersed in Hari. The person who builds a temple and an image as well as he who consecrates them come before him (45—49).

This rite of *Pratistha* (installation) of Hari was related by Yama. For creating temples and images of the deities Hayasirsha described it to Brahmā (50).

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CHAPTER XXXIX.

HAYAGRIVA said :—O Brahman, hear me speak about the consecration of the images of Vishnu and other gods (1). I have already dealt with the principles of Pāncharātra* and

* The word *Ratra* signifies knowledge, and the *Narada Pancharatra*, which is one of the standard religious works upholding the principles of the Pancharatra School of philosophy, defines the term as meaning the sum total of the five distinct sorts of knowledge we have, of the external world through our senses–

रात्रञ्च ज्ञानवचनं ज्ञानं पञ्चविधस्मृतम्।
तेनेदं पञ्चरात्रञ्च प्रवदन्ति मनीषिणः॥

१। १अः नारदपञ्चरात्रम्।

It may be safely asserted here that Vaisnavism owes its origin to this school of philosophy, which with the aid of several subsequent accretions of an article of faith or practice from the sister schools, has determined the nature and formation of its namesake in modern times. Sankaracharya once questioned the soundness and orthodoxy of the tenets of Pancharatra school, and even attempted to prove their incompatibility with the principles of the Vedas.

(*Vide* Sarirak Sutra.—2-2-43, 2-2-44, and 2--425.)

Saptarātra schools of philosophies which are classed by the Munis under twenty-five different heads as discussed in the following books or Tantras, viz., 1 the Hayaçirsa Tantram, which is the first and original book of the Pāncharātra school, 2 the Trailokya Mohun Tantram, 3 the Baibhabum Tantram, 4 the Pouskaram Tantram, 5 the Prahlad Tantram, 6 the Garga, 7 the Galabum, 8 the Naradya Tantram, 9 the Sampracnum Tantram, 10 the Sandilya Tantram, 11 the Vaishvakam, 12 the Svatatum, 13 the Shounakum Tantram, 14 the Vashistam, 15 the Gayansagar Tantram, 16 the Shaimbhubam 17 the Kapil Tantram 18 the Tarksa tantram, 19 the Nārāyanikum, 20 the Atrayaum, 21 the Narasinha Tantram, 22 the Anandaksa, 23 the Arun Tantram, 24 the Boudhyan Tantram, 25 the Arsam or the Bicvoktam tamtram which is a synopsis of the preceding one (2). Only a Brahmin of the *Madhya* Deça and such like places shall officiate in and perform the consecration ceremony, and the Brahmins of Cutch, Kavari, Kankan, Kāmrup, Kalinga Cachi, Cashmere and Kosala shall not take any part therein. The earth, wind, fire, water and the sky (ether) are known as Pancharatras or the objects of

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Ramanuja however, held a contrary view, and quoted slokas from the Mahabharata and other tantras to show that not only the Pancharatra school embodies within itself the highest principles of Indian Spiritualism, but that it is quite in harmony with the revelations of the Vedas like the Sankhya philosophy which too was denounced by Sankara on account of its heterodoxy—

सांख्यं योगाः पञ्चरात्रं वेदाः पाशुपतं तथा ।
कृमितान्येकनिष्ठानि पृथङ्निष्ठानि वा मुने ॥
एवमेकं सांख्यवेदां वेदारण्यकमेव वा ।
परस्पराङ्गान्येतानि पञ्चरात्रस्तु कथ्यते ॥
सांख्ययोगः पञ्चरात्रं वेदाः पाशुपतं तथा ।
आत्मप्रमाणेतानि न हन्तव्यानि हेतुभिः ॥

knowledge acquired through the five senses of man (2—7). A Brahmin of that country (Madhya Deça), with his spiritual consciousness darkened by illusion, and though otherwise deficient in his knowledge of the Pancharatra or the five proper sensibles of man, shall deem himself *Bramha* or the resplendent Vishnu (8). And he is to be looked upon as the Guru (preceptor) and the master of all the Tantras though otherwise bereft of the necessary virtues and attributes. The image of a god shall be consecrated with its face towards the city and never with its back turned upon the same (9). In Kurukestra, Gaya or in places adjoining the banks of rivers the image of Bramha should be in the centre of the town, the beautiful representation of Indra being to the east thereof (10). The images of Agni, Matris, Bhuts and Jama shall be placed in the south-easterly quarter of a town, and those consecrated to the Pitris, Daityas and Chandika shall be in the south. The temples of Varuna, and Varuṇi shall be located in the south-westerly direction, while those dedicated to Vāyu or (wind) and the Naga shall be in the north-westerly quarter. The temples of Yaksha and Guha are to be erected in the north, while those of Chandisha and Mahesh shall have their locations towards the north-east, the temples of Vishnu occupying sites in any direction whatever (11—13). A temple of a god should not be knowingly so curtailed, increased or be made equal in size or so built as to encroarch upon the grounds previously consecrated to anothar. Under the circumstances a learned man shall leave a space intervening, measuring twice the elevated area of the said two temples and shall cause a new temple to be erected instead of curtailing the areas of the two (14). After having purified the earth, the consecrator of the temple shall take possession of the ground (15). And shall cause the offering known as *Bhutabali* to be made all along the area up to the surrounding wall, the component parts of the offering being, curd, powder, barley, fried paddy, *Mas*

(a sort of kidney beam) and powdered roots of turmeric (16). Then barley powders shall be cast in all the eight directions accompanied by the mantram, known as *Astaksari*, and then the following prayer is to be read aloud. "Let all those Rakshasas and Pichasas who dwell in the earth, depart, that I may prepare this place for the God Hari. Then the oxes shall be yoked to the plough and the land will be ploughed (17—18). Eight Paramanus make one Ratharanu, Eight Ratharanus make one Tasraranu. Eight Tasraranus make one *Balagram*. Eight Balagrams make one Likhya. Eight Likhyas make one *yuka*. Eight yukas make one Java Madhyama. Eight Javas make one Anguli. Twenty-four Angulis make one *kara*; one kara and four Angulis make one *Padma Hastaka* (19).

CHAPTER XL.

THE GOD said:—In the former times there was that material principle dangerous to behold. The gods cast him down into the terrestrial globe and he is known as the *Vâstu Purusha* (1). In the mystic diagram known as Mandal, and which is divided into sixty-four small squares, worship and propitiate the God Isha on the head of the *Vâstu Purusha*, in the first half of the corner of the first rectangular division, with clarified butter and sun-burnt rice and after him propitiate and worship the god Parjanya (the god of rain) who occupies one such whole rectangular division (2). Propitiate and worship the god Jayanta, who occupies two such rectangular chambers with water and lotus flowers, the god

Mahendra who occupies one such whole little square, with banner, and worship and propitiate the sun god in the chamber of the diagram known as *Sarvarakta* from its being coloured all red (3). Worship and propitiate the god of Truth, who occupies only the half of such a chamber, with sacrificial offering, and with a copious quantity of clarified butter in the next room, reckoned in due succession, and the sky-god (byoma) in the half of the corner chamber, with bird's flesh (4). Worship and propiteate the god Vanhi (Fire) in the half chamber, with a sacrificial laddle, and the god Pusa with fried paddy, the god Vitatha (Untruth) in the next two adjacent chambers, with gold and a *churn* and home grown sun-dried rice (5). Worship and propiteate the god Dharmesh in the two chambers with meat and rice from boiled paddy, and the Gandharva occupying two such rectangular divisions, with perfume and bird's tongue (6). Propitiate and worship (Jagna), occupying both the upper and lower halves of a similar rectangular division, with a piece of blue cloth, the Pitris, who firstly occupy the half of a *mandal*-chamber, with a dish composed of milk, sessamum and rice, and then in the next entire room, with the small branches of a tree used as tooth brushes (7). Worship and propitiate the two door keepers or porters Sugriva and Puspadanta, and to whom the next two chambers of the diagram are held sacred, with *Javak* and a bundle of barley; and the god Varuna (Neptune) in the next entire and adjoining room with lotus flowers (8). Worship and propitiate the Asura with wine in the next two chambers, the serpent god *Shesa* with water and clarified butter in the next adjoining one, the spirit of sin with barley in the one-half of the next room, and the *Disease* in the other half with *munda* (a kind of liquid preparation) (9). Worship and propitiate Naga in the next chamber, with flowers known by the name of Naga-puspa and the chief of the Nagas whose place is in the next two chambers with edibles, the *Vallata* with kidney

bean and rice (from boiled paddy) in the next room, and the moon with the same sacrificial substance in the one adjacent thereto (10). Worship and propitiate the two Rishis with honey and "Payasha" (a sort of porridge composed of rice sugar and milk boiled together), *Diti* with annointing in the whole of the next chamber, *Aditi* in the half of the next and in the entire whole of the adjoining one (11). Propitiate *Apa* with milk and cake, in the chamber below one situate at the north east corner, and Apavatsa with curd, in the room below that of Apa (12). Propitiate Marichi in the four eastern chambers with balls of sweet-meat, and the god Savitri with red flowers in the corner chamber below one situate at the Brahma corner (13). In the half chamber below offer water and Kusha grass to Savitri and red sandal paste to Vivasvan, in the next four chambers of the diagram (14). Offer rice with turmeric to Indra in the chamber below one situate at the south-west corner of the *Mandal* and rice and clarified butter to Indrajay in the corner room below that (15). Treacle and Payasha (a composition of rice sugar and milk boiled together) should be offered to Indra in the four chambers and boiled meat to Rudra in the chamber, below one situate at the north west corner (16). In the corner chamber below that, offer wet fruits to Yaksha, and rice, meat and Mās (a sort of kidney bean) to Mahidhar (17). Offer Til (sessamum orientale) and rice to Bramhā in the chamber at the centre of the diagram, Mās and clarified butter to Charuki and garland and Krisara (a dish composed of rice "til" and milk) to Skanda (18). Red lotuses, gourd, fruits and rice (from boiled paddy) should be offered to Kandarpa; Putanā should be propitiated with fruits and biles, while the offering made to Jamvaka should consist of meat and blood (19). Appease *Pàpa* with blood, biles and bones. Offer blood, and garland to Pilipanja, meat and blood to Isha and other gods of his class in absence whereof the sacrifice should consist of sun-dried

rice only (20). Offer sacrifices in due order to the Matris, Pishachas, Pitris and Ksetrapalas; edifices of gods should not be consecrated without first propitiating and offering sacrifices to the afore mentioned spirits and demi-gods, after which Hari, Laksmi and Ganas should be worshipped at the spot consecrated to and set apart for Bramhā in the mystic diagram which is known by the name of Bramhasthan (21). Offer in the central pitcher the final and crowning oblation to Brahma and other deities presiding over the different quarters of the firmament, and a pitcher together with a small jar filled with water to the god Maheswar who is the guardian deity of all homesteads. After having performed all these, make obeisance and utter the mantras of benediction. Pass the small water jar round the *mandal*, let drop jets of water along the border lines of the diagram and sow along them the seven sorts of seeds used in the sacrificial ceremonies as before (22—25). Begin that way the commencement of that excavation and make a hole in the centre one cubit deep (26). Make hole smooth the to the width of four fingers, contemplate and worship the four-handed Vishnu and offer *Argha* (oblation) to him from the pitcher (27). Fill in the majestic conch shell called Daksinavarta with water out of the small jar, put white flowers into the same and fill in the same with earth and seeds (28). After having performed the above Arghadān ceremony, make presents to the Guru (the priest performing and officiating at the ceremony etc.,) of cows and clothes and worship the Vaisnavas and the sculptors who are well-versed in astronomy (29). After that carefully make excavations until the water is reached. A Shalya lying underneath the god Vishnu ceases to exert any baneful influence (30). A skeleton Shalya rends asunder

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(Skleton of a badman or a pernicious being or any other etalic substance lying underneath the soil and supposed to l influence.

the walls of a house, and the happiness of the inmates thereof; and the Shalya is to be ascribed to the being whose name is heard.

CHAPTER XLI.

THE GOD said :—I shall speak to you about the consecration of the foundation of a divine edifice, and also about the ceremonies attendant upon the lying down of the foundation stone. The temporary sacrificial shed shall be raised at first, and four receptacles shall be excavated therein for holding the sacrificial fire (1). The placing of bricks, and pitchers full of water, shall be carefully attended to, and the doors and pillars of the blessed sacrificial shed shall be erected and finished. The excavation between the padas and the central circle of the mandal, shall be tilled up to the limit of the former, and the Bastupurusha shall be worshipped at the same time. The Bricks shall measure twelve fingers in length, with a breadth and width of four fingers respectively, and shall be well burnt (2—3). Bricks, measuring a cubit in length, are to be looked upon as the best; and they can be cut out of stone, where stone slabs are used in stead. Nine Ghatas or copperpitchers and bricks shall be placed, and the bricks shall be laid upon the earth, being poured over with pure water, water saturated with a composition known as *Pancha-Kasaya*, and water containing solution of Sarbousadhi and sandalpaste. You shall besmear the bricks with sandalpaste, and shall skatter over the same the seeds of the golden Brihigrass, and shall thrice utter the purifying mantras begining with *Apohista*, Shanno Devi, Taratsamandiri Pabamani, Udatamam Varunam, Kayanash Varunasyati

mantram, Hansa and the mantra known as Srisukta. After having placed the bricks and the pitchers with these mantras, worship the God Hari in a bed, in the Eastern part of the mystic diagram (mandal), and light up the the sacrificial fire and offer oblation to the god Agni with twelve pieces of *samid* (branches of sacrificial trees) (4—9). The *Ghârajya* (the quarter residue of the sacrificial clarified butter after dividing the same into four parts in the sacrificial pot, three quarter of which can be offered as oblations without purification) shall be purified with the pranab mantra (Om), and the eight oblations, and subsequent to that, eight oblations of clarified butter will be given with the mantras known as Byaritis (10). After that, offer oblation in fire to the gods Lokesha, Agni, Soma, Abgraha and Purusottama with the Byariti mantras (11). After that the guru or the Bramhin performing and officiating at the sacrificical ceremony, shall perform the Pryaschitta, (ceremony for the expiation of sins) facing the Eastern quarter of the firmament, in the eight pitchers, and shall separately spatter black *Tils* (sesamum orientale) in all the eight directions, soaked in clarified butter, and shall place pitcher and a brick in the centre, and invoke therein the following celestial emblems and animals viz., the *Padma*, *Mahapadma*, *Makar*, (a kind of sea animal) Kacchap (tortoise), *Kumadam*, Nanda, *Padma*, Sankhya and *Padmini* (14—15). The pitchers must not be removed, and a brick is to be immersed into each of those eight pitchers, starting with the pitcher to the east of the Mandal, and ending with one situate at the north east corner thereof. The Sakti (personifications of divine energy) Bimala and her companions are the presiding deities of the aforesaid bricks, and each one of them is to be invoked in her proper pitcher, the Sakti Anugraha being invoked in the central one (16). The priest, who is the inhabitant of that excellent country Madhyadesha, shall cause the bricks to be immersed with the following mantras.

"Oh thou Brick—the beautiful, full-bodied and youthful daughter of the *Muni* Angira!—I establish thee,—grant me my desired object; and with this he shall carefully excavate a hole in the centre, twelve fingers wide and four fingers deep, and place the pitcher in the midst thereof, the hole with the pitcher in it, standing as it were for the impregnated womb of the whole project. Invoke the goddess Padmini over the pitcher, and in the said womb or (hole), place loose earth, flowers, gems and iron, and invoke the arms of *Dikpati* therein (17—20). Worship the earth-goddess in a lotus-shaped copper receptacle as following—

Oh thou the absolute mistress of all animal beings!—goddess for whose thrones, the mountains hold up their decorated summits, be thou impregnated mother whose dominions are guarded by the seas! Be thou glad with all the Vasus (a class of demi-gods) and all the people inhabiting thee. All glory to thee goddess, who once knew the Rishi Vasishta as her lord, and who once formed the property of Bhargaba, and who givest all glory to men her offsprings! Goddess perfect in thyself, and who once was in the possession of Angira, dost thou grant me my heart's desire (21—22)! Fill my mind with bliss, mother blissful—Thou who possessest all seeds, all gems, and all cereals within thyself (24). Glory to thee thou gladsome goddess of colour and beauty! thou who art the daughter of the God of creation, and whose bosom appears so very smooth and flat to the onlookers! stayest thou here in bliss—thou goddess, of majesty (25)! Stayest thou in this house thou blissful beautiful, goddess of wonder and mystery, bedecked with scented garlands—Thou who art ever resplendent and everywhere worshipped! Stay in bliss in this room, and give us plenty and progress more and more,—thou whom the gods, the kings and the patriarchs of families simultaneously possess. Increase the progeny of brutes for the comforts of man! Saying this he must pour into the hole the urine of cow! (26—28). After that put down the

bricks jems etc, which (form the contents of the womb as it were) into the hole (which stands for the womb) and the impregnation will take place in the night. Give cows and clothes to the *Guru*(the officiating priest) and feasts to the other people (29). After the throwing down of the bricks etc, into the hole, the same is to be filled up. Make excavations commensurate with the length of the divine edifice (30). A Pithabandha (excavation) which is more than half the breadth of the edifice, is to be deemed as the best, a quarter less than that measure is middling, while that which is half of the first kind, occupies the lowest place in ths scale of merit (31). After making excavation, perform the Vastujag once more. The person who performs the consecration ceremony of the foundation stone, is purged off of all sins and resides in Heaven in perfect felicity (32). The bodily sin of the man is destroyed, the very day he forms the resolution of a building an edifice for the Gods, it being superfluous to describe the virtues of those who have duly built and consecrated such structures. It is beyond the power of man, to enumerate all the merits which a person acquires in the eyes of Heaven, by raising a divine building, though not composed of more than eight bricks, and the proportionate merit of building a divine palace may be accordingly inferred from the above fact (33—35). A divine edifice, built in the central or eastern part of a village, shall have doors opening on the west, and in all other angular quarters of the heaven, such houses shall face the west, while those erected in its northern, southern or western parts shall face the east.

CHAPTER XLII.

HAYAGRIBA said :—Hear me speak about the construction of a divine palace. A plot of square ground is to be divided into sixteen equal rectangular divisions (1). The four central squares of which are to be filled up with iron, the remaining twelve being left for the walls to be raised upon. The plinth shall extent over four such quadrilateral spaces, and the height of the wall shall be twice that of its length. The cornice shall begin at this point and an open platform having the quarter breadth of the space enclosed between the plinth and the cornice shall be raised all round the edifice. Two equal openings having the same width as the latter, shall be left on the two sides for exits (2—4). The ground elevation, is to be made at first, equal to the length of the roof, or twice that length, as the law of beauty may require (5). In front of the palace, and on the lines running parallel through the sides of its inner chamber, construct the structure known as Mukha Mandap, or the Entrance hall, adorned with pillars and being of the same length with, or longer than the principal palace by the length of a *pada*; and build the anti-chamber known as Paschta-mandap some 81 padas or steps from the site of the principal habitation. Worship the parrots at the front-door, the gods at the back exit, and the thirty-two Antagas in the surrounding wall. This is the general rule which prevails in most places about the rearing up of the divine edifices. Now I shall speak to you, about another sort of palace, built according to the measure of the image installed therein (6—9). The blessed stool or Pindika is to be constructed of the proportionate measure with the image, the adytum of the temple will be half of the Pindika, the walls shall have the width equal to the length of the adytum, th

height will be equal to the length of the wall, and the top or the pinnacle shall have double the height of the wall (10—11). The walk around the temple shall measure quarter of the height of the pinnacle, and the entrance chamber or the Muka Mandapa shall be comprised of the same measure and shall be in the front (12). The eighth part of the Adytam shall be set apart, for opening exits for litters etc., which shall be three in number, and are to be placed under the three arches, on the left side of the temple (13). Four lines are to be flung upward from the spring lines for the construction of the vault. The keystone is to be ascertained, and a lion is to be built over the middle part of the vault, in the same line with the keystone. The lion is not to be represented in a drooping posture, nor is he to be made very fierce looking. Lay down two such strings or lines at the sides. On the top of the vault construct a little platform or top chamber known as Badi, which shall have a length equal to twice its breadth, and put upon the same the conical ornament generally placed over the pinnacles, of temples and known as Kalasha (14—18). Put the two globes over the Kalasa, together with the auspicious branches and circles of metal 19). The images of Chanda and Prachanda are to be carved into the door-frame, and they shall occupy the quarter part thereof (20). In the globe over the Kalasha, carve the image of the goddesses Lakshmi as an extremely beautiful maiden sitting upon a lotus-flower, and the *Dik-gajas* (celestial elephants who reside in the different quarters of the heaven) pouring water over her, out of the pitchers raised with their trunks (11). The height of the walls surrounding the palace will be equal to the quarter part of the latter, while the *Gopur* or the principal gate will be less than the same in in height by a pada. A divine image measuring five cubits shall have a pedestal measuring a cubit only. A mandap or shed known as Garuda mandap shall be raised in the

front, and eight turrets or pinnacles shall be raised over the vault on the head of the image one in each quarter of the heaven (22—23). Invoke the Baraha manifestation of Vishnu in the east, Nrisinha in the south, Sridhara in the west Hayagriba in the north, Jamadagna in the south-east, Rama in the South-west, Bamana in the north-west, and Vasudeva in the north-east turret. The palace is to be decorated with garlands all round, which may be hung so low as to reach the seven-eighth part of the door, the first one-eighth portion being forbidden as inauspicious (24—25).

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CHAPTER XLIII.

THE GOD said :—O Bramhan ! Now I shall speak to you, about the installation or establishment of the image of a God in the palace. The image of the god Vasudeva, shall be placed in the centre of a chamber of that peculiar structure, which is known as Panchāyatan, while those of Bāman, Nrisinha, Hayacirsa, and the image of the Boer incarnation of Vishnu shall be respectively located in the south-eastern, south-western, north-western, and the north-eastern, corners of the same (1—2). After that invoke Narayan in the centre, Ambica in the south-east, the sun in the south-west, Brahma in the north-west, and the Linga or Rudra in the north-east. Or in a Nabadhama chamber, locate Vasudeva in the centre, and Indra other deities, who preside over the different quarters of the heaven, in the eastern portion thereof, each to the left of the other. Or in a Nabadhama make a Panchayatan, and locate the god Vishnu in the centre, Laksmi and Vaisrabana in the east, Matris in the south, and Skanda,

Ganesha, Ishan, the Sun and other planets in the west. Place the ten incarnations of Vishnu, such as Matsa etc, in the north the goddess Chandika in the south-east, the goddess Ambica in the south-west, and the goddess Sarasvati in the north-west corner of the said chamber (3—7). Or in a Trayaodashalaya, locate the goddess Padma in the north-east, the god Narayana at the centre, Kesava and other manifestations of the god Vishnu, in the four quarters begining with the east, and the god Hari himself in all the other corners of the room (8—9). The images are generally made up of seven different substances, such as clay, wool, iron jems, stone, sandal, and and flowers, which being worshipped at the time grants and fulfills all desires. I shall now speak about the stone image of Vishnu, where the custom of making a stone image obtains (10—11). In the absence of hills, the stone is to be dug out of the Earth, those of red, brown, black or yellow colours being regarded as the most auspicious. In case a stone of one of the afore mentioned colours is not obtained, its loss or absence is to be atomed for, by means of the sacrificial mantras and ceremonies known as Sinha Vidya. A piece of stone, which after the performance of the *Homa* ceremony known as *Sinhahoma*, becomes trimined with, white, or assumes a black colour and emits sparks of fire, or produces sound like Indian bell or bell metal is to be deemed as belonging to the male sex (12—14). The stones, in which the above signs appear but in a less marked degree, are to be suposed as of the female sex, while those that exhibit signs, peculiar to both the classes, are to be considered as neuter. A stone which bears the sign of a *mandal* or ring in its middle, is to be held as an impregnated one, and is to be rejected accordingly (15). A man must go to the wood for an image, and there he shall excavate and raise the sacrificial shed *Mandap*, which being made smooth and plastered over, shall be the place where the God Hari is to be worshipped on the occasion of the Banajag (sacrifice

in the wood) ceremony, to be performed in connection therewith (16). The *Tankas* (sculptors' chisels) being the instruments to work with, are to be worshipped, and the scarfice shall be offered to them, and the *Homa* ceremony (the offering of clarified butter in the fire accompanied by *mantras*) is to performed unto them, and after that the stone is to be bathed with rice water (16—17). Protect it with the mantra of Nrisinha, and worship it with the principal or original mantra. Perform the Homa ceremony, and offer the final oblation, and after that let the Guru or the priest officiating at the ceremony, offer the Bhutabali (sacrifices to the Ghosts, and other evil spirits), and propotiate the ghosts, demons, Gujhyakas, and Siddhyas and other spirits, who may be risiding in the place as follows (18—20). "We have come here for the purpose of making an image of the god Vishnu, and we have undertaken the journey at the instance of the god Keshava. Any thing done to please the god Vishnu, is also pleasant to you. Therefore quietly and quickly depart ye spirits, quitting this place, being pleased with the sacrifice, we have offered (21)." Thus pacified, the spirits will go away wherever they please, and he and the sculptors shall live upon the sacrificial porridge (charu) that day, and shall tell the following dream mantras in the night (22). "Om Obeisance to the omniscient and almighty Vishnu! I bow unto thee thou universal being, manifest in the universe, who art the presiding deity of all dreams (23). O thou Lord of all the Gods, instruct me in dreams how to execute all the works I have in my mind (24). I shall sleep by the side. "Om. Om, Hum, Fut Visnaba svaha" is the mantra to be told for having dreams. A good dream augurs every thing well, while a bad one requires the ceremony known as *Sinha Homa* to be performed. Offer oblation to the stone in the morning, and worship the implements with the astraka mantras (25). The spades and chisels shall be edged with honey and clarified butter, the priest shall deem

himself the god Vishnu, and shall look upon the sculptor as *Viçvakarma* (26). An implement, (such as chisel etc.), which has been imbued with the spirit of Vishnu, shall be given after its back and edge having been tasted. Now the sculptor, who has put all his passions under curb and rein, shall take the chisel in his hand, and cut out the stone into a square block, a smaller one for the purpose of making the Pindika or Pedestal, which must be made a little less in size. The said blocks shall be brought in a car to the house of the sculptor, covered over with a piece of cloth, and he shall make the image out of the same after having worshipped it in due form (27—28).

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CHAPTER XLIV.

THE GOD said:—Now I shall speak to you about the essential points of an image of Vāsudeva and other gods in detail. After having placed the aforementioned block of stone, facing the north or the east, in the northern part of a divine edifice, and after having worshipped the same with offerings, the sculptor shall divide the block into nine parts, along a line drawn through its centre (1—2). The stone is to be divided by lines each a finger apart, and such a division is to be called a Svangul according to the *surpa* measurement. A part or division of the stone enclosing a space measering two such fingers, is known by the name of Golaka or Kalanatra (3). Divide one of the aforesaid nine divisions into three parts, and make with one such the part of the body from elow the calves or the insteps; and with such an one both the neck and knee joints respectively (4). The crown or head-dress shall measure the length of a thumb and a middle

finger, and the face, throat and the depression (Hridaya) at the chest shall be of the same length (5). The space between the naval and the genital shall measure the lengths of a thumb and a middle finger, the thighs shall be of twice that length, while the parts between the calves and knee joints shall be commensurate with the lengths of the thighs (6). Now hear me speak about the laying down of the curve-lines on the different parts of the body. Two such lines are to be laid down on the legs, two about the part between the calves and the knee-joints, two about the knee-joints and two about the thighs (7). One such line is to be laid down over the region of the genital, another about the waist, while the other is to be carved along the upper portion of the umbilical region, for the purpose of fastening the girdle (8). The region of the epigastrium, or the depression between the two muscles of the breast, is to be made out by such a line, while two such are to be placed about the throat, to bring out its rotundity. One such line is to be laid down across the forehead, while another is to be used in order to exhibit the roundness of the head. (9). O Bramhan! one such line is to be placed over the crown or the head-gear, and seven vertical lines are to be carved in the same to show its erect position (10). Lay down six such lines over the space, comprised between the lower part of the spine, and the end of the lower garment, which after the cloth is carried round the body, is brought up behind, and tucked into the waist band. These lines are to be understood, as exclusive of the middle or the central one (11). The nose, the forehead, and the mouth, shall respectively measure four fingers in length, and so also the neck and the ears (12). The cheek bones shall be made two fingers in breadth, being equal to the breadth of the chin, and the forehead shall be made eight fingers broad (13). Over and above that, the temples shall measure two fingers each, over which the curls shall be made to hung, and the intervening space

between the eyes and ears shall respectively measure four fingers (14). The ears shall be two fingers in thickness and the cavity of the ears shall be placed in the extension of the line joining the tips of the eye-brows (15). An ear, not pierced through by any ornament, shall measure six fingers, while one not similarly treated, shall measure four fingers like the chin, for which the same rule is to be observed (16); and after that, finish the outer ear or the opening of the external auditory passage, together with its membranes and appendages. The whole lower lip shall not take more space than two fingers, and half asmuch shall be left for the upper one (17). The breadth of the eye shall be half a finger, while that of the opening of the face may extend up to the four, the thickness in relief being one finger and a half in both the cases, provided that the mouth is curved shut, which in the opposite case must be made three fingers wide (18). The height of the nose will be one finger at its root, and shall terminate at the tip, in the form of a Karavir flower, its sanctioned height at the part being two fingers only (19). The space intervening between the two eyes will be four fingers, while the corners of the eyes shall be two fingers, and the space between them shall measure two (20). The corner shall be one-third of the eye, and the iris will have a length of the fifth part thereof (21). The expanse or space, taken by the whole organ, shall be three fingers in length, and the whole cavity of the eye shall measure half a finger in width, over which the two eye-brows shall be placed equal to each other and commensurate with the length of the aforesaid cavity (22). A space, two fingers wide, shall be left between the starting points of the two eye-brows, which will be four fingers in length, and the measure round the head will be thirty six fingers (23). The head measure of an image of Kesava, or other manifestations of the God Vishnu shall be thirty-two fingers, and the head measure of all those who are short necked, shall increase

by ten fingers. The intervening space between the neck and the breast shall be thrice the length of the neck, and shall be thrice as much broad plus eight fingers (25). The shoulders shall measure eight fingers, and the two blessed shoulder regions sixteen fingers.

THE arm shall measure seven *natras* in length, and the *Prabahu* sixteen fingers only (26). The extended arms shall be three Kalas in length, and the *Prabahu* will be of equal measure with the same. O Bramhan, the arm shall have a breadth of nine *Kalas* at the upper part (27), seventeen angulis at the middle and sixteen angulis above the elbow-joint, its circumference being thrice as much (28). The measure round the Prabahu shall be sixteen angulis, while that of the forearm twelve (29). The palm of the hand shall be six angulis in breadth, and seven angulis in length (30). The middle finger shall measure five fingers in length, the fore and the ring fingers being respectively less than that by the width of half a finger, and the thumb and the little fingers shall measure four fingers each (31). The thumb shall have only two marks of joint or phalanges on its back, and the remaining fingers shall have three, and the nail is to be placed at the top of each finger (32). The stomach shall be of the same dimension with the chest; and the naval shall be a finger broad, and deep according to proportion (33). The intervening space, between the navel and the region of the genital, shall a *tal* broad, and the girth about the umbilicus shall be forty two fingers (34). The breasts shall be placed a *tal* apart, and the chins shall measure a *jaba* each, and their roundness will occupy two *pada* measures of spaces (35). The measure round the breast will be sixty four fingers, while the girth round its lower extremity shall be of four *mukhas* (36). The circumference round the waist shall be fifty-four fingers, and the breadth about the thighs shall be twelve (37). The middle part of the thigh shall be broader than its upper part and

shall be narrower as it reaches downwards. The knee-joint shall be eight fingers in breadth, and shall measure thrice as much in girth (38). The middle of the knee-joint shall be seven fingers in breadth, and its girth will be three times its breadth. The front or lower part of the knee joint shall measure five fingers, with a girth of thrice the measure of its width. The feet shall be of a *tal* measure, and shall be raised by four fingers (39—40). The parts in front of the calves shall be made four fingers. The legs, when extended, shall measure three *padas* and the female organ of generation shall be three fingers in length with a girth of five fingers. The fore-finger of the feet shall also measure five fingers in length, and the rest of the fingers shall proportionately go on decreasing in size, each next being less than the preceding one, by the one sixteenth part of the *former* (41—42). The height of the toe will be a pada and a finger and its nail shall measure a little less than a jaba, and the remaining fingers shall be less than one other by the breadth of half a finger. The scrotum shall the three fingers, in length, and the male organ of generation shall be four fingers long (44). The girth about the upper part of the scrotal sac shall measure five fingers, while that about its end or lower part shall be six fingers (45). The image shall be decked with a large number of ornaments, and the emblems shall be placed in its hands in the following order, in which they are usually met with (46). The upon "Chakra" is to be placed in the upper right hand, the lotus in the one below that on the right, the Sankhya (conch) in the upper left hand, and the cudgel in the one below that on the left, as one usually comes across in an image of the Vasudeva (47). The images of Sri and Pusti, one carrying a lotus and the other a harp are to be made, these images reaching up to the thighs of that of Vasudeva. The images of two Vidyadhars, holding celestial garlands in their hands, are to be carved into the space occupied by the Halo of the

head of the principal image, and the images of celestial elephants are to be carved in the region of the halo. The pedestal shall be of a whitish red colour, on which the image is to be worshipped as follows.

CHAPTER XLV.

THE GOD SAID.—Now I shall describe the essential points of a Pindika or a divine stool, which shall have a length, equal to the breadth of the pedestal of an image, half of its height, and shall have four times its thickness (1). Leave aside the two lower steps, and polish on all sides the rectangular space, on the top of the third from the bottom, and similarly the space at the foot of the third step counted downwards, and lastly the quadrilateral space intervening between the above two, (thereby meaning the space at the top of the third step from the bottom) together with its two sides. Divide the first two steps from the top into four parts, and polish the two rectangular chambers at the foot of the second step from the top, made thereby (2—4). The height of the steps shall be equal to one such part, and their beadth will be half as much, leaving an indent to the width of such a part on each side (5), and leaving a *pada* breadth of space on the exterior side. The exits for water, shall be made over the indentures of the first three steps from the top, one at the end of each (6). This auspicious and blessed divine pedestal, is usually constructed in a large number of different shapes (7). The images of Laksmi and other goddesses shall measure eight *talas* in length. In all such images, the eye-brows shall be to the length of a *java*, and the nose a bit smaller than them. The face

shall be straight, elongated and raised, and shall measure more than a *goluka* (8). The eyes shall be large, measuring less than three *jabas* by the third part of a *jaba*, and their breadth shall be half of the aforesaid measure (9). The ears shall be made beautiful in shape, and shall extend to a line passing through the tips of the lips. The shoulders shall be made sloping, and to measure a *kala* less than the dimensions of the ears (10). The neck shall be made to measure a *kala* and a half, with a breadth not affecting the beauty of the same. The thighs, knee-joints, and the pedestal shall measure a *natra* less, and the waist, buttocks and the upper part of the feet shall be made proportionately (11). The fingers shall measure less than the seventh part of the above, and shall be made straight and tapering, so as not to look knotty or crooked (12). The thighs, waist and the knee-joints shall be greater than the above in breadth by a *natra*, and the sides and the middle part, together with the two compact and elevated breasts, closely pressing each other, shall be of the same measure in roundness (13). The two breasts shall measure a *tala*, and the waist a *kala* and a half. The ornaments and appendages will consist of a lotus flowar in the right hand, and a *Bal* fruit in the left. The two maidens, represented in the attitude of wafting chowries, shall be placed, one on each side of the image, and the image of the long nosed Garuda shall also have a place therein. Now I shall speak about the Salagram stones decked with *chakras* and of other gods as well.

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CHAPTER XLVI.

THE GOD said:—Now I shall describe the process of worshipping the image of a *Shalagrama* etc., which

imparts both enjoyment in this world, and salvation in the next. A Shalagram stone, known as *Basudeva*, is marked by a black colour around its mouth or lateral aperture, and possessing the impressions of two *chakras*, or ring like marks inside the same (1). The Salagram stone, belonging to the class *Sankarsan*, is of a red colour. possesses two such *chakras* or circular impressions within its cavity, and is to be looked upon as one of the very good classes of the stone; while one of the class, known as *Pradumnya*, bears upon its surface a large number of impressions like pin holes, is of an elongated shape with a blue colour, and is marked with a very faint impression of a *chakra* within (2). The *Anirudhya* stone is circular and yellow, marked with two or three lines around its outer surface, and bears the impression of a lotus flower within its cavity; while the particular class of Shalagram stone, known as *Narayana*, is of a black colour, with its cavity comparatively raised up, and smaller in length. The *Para masti* stone is perforated at the back, and have dot like spots over the surface, the internal cavity being impressed with the mark of a lotus flower; and the class of stone known as Vishnu resembles the weapon *gada* in shape, and carries a line about the middle part, the circular pression within, being comparatively thicker (3). The *Narasinha* stone is of a brown colour, has the same sort of *chakra* mark as the above, and is dotted with five spots; while a *Baraha* resembles a *Sakti* in shape, and its two *chakras* are rugged and unequal (4). A Salagram of the Krisna class is black, round and elevated at the back, the *chakra* in the inside bearing the mark of an Avarta (spiral), while a *sthala* stone which is very auspicious, assumes the colour of a Jem called *Indra Nil* (sapphire), and is girdled by three lines (5). The stone belonging to the class *Hayagriba* is blue, dotted with spots, and resembles an *Ankush* in shape; while one of the Baikunta class, is known by its jemlike colour, the lotus like mark in its *chakra* which is single, and by the appearance

ance of tail like marks on its surface (6). The characteristic features of a Salagram stone of the Matsa class, are its elongated shape, the three dot like spots on the surface, its glassy colour, and the absence of any cavity or *chakra*. A stone of the *Sridhar* class, is differentiated by the mark of a garland of wild flowers in its internal cavity, its roundness, and by the five line marks around its body (7). The *Bamana* is a stone of a puny size, round and dotted with a spot, and is of a round shape; while the *Tribikrama* class bears the line mark at the right side, and the dot spot on the left (8). A Salagram stone, appertaining to the class *Ananta*, bears an impression like the hood of a serpant, while one of the *Naikava class*, assumes a variety of shape and colour, and is varied in attributes also; the Damodar class being recognised by the attributes of thickness, the possession of two slender points on the exterior, and by the existence of the characterestic circular mark or *chakra* in the central part of cavity (9—10). The *Sudarshan* class has got only a single *chakra*, the existence of double or two fold chakra, characterises the class Laksmi *Narayan*, the essential features of the *Achyuta* or *Tribikrama* class, being the existence of three *chakras* or internal circular marks as spoken of above (11). Four *chakras* mark the *Janardan* class, and five such are the essentials of a Vasudeva, and the existence of six or seven such chakras is to be met with in the *Pradumna* and the *Sankarsan* class of *Salagram* (12). A *Purushotama* stone possesses eight, a *Nababuyahu* nine, a *Dushâvatar* ten, an *Anirudha* eleven, and a *Dvadashatma* class of Salagram twelve circles; a Salagram, bearing circular impressions in its inside more than twelve, is designated as an Ananta.

CHAPTER XLVII.

THE GOD said:—Hear me describe the process of worshipping the god *Shalagram,* whoses image is decked with the circular marks known as *chakras*, and the rites and ceremonies, essential to the worship of other manifestations of Vishnu, which admits of three distinct divisions, according as the worshipper performs the same 1 with a view to obtain any special or particular boon, 2 or with the disinterested object of assigning all the merit acquired by the performance thereof, to the deity himself, or as a matter of daily practice, by which, he does not gain any special merit, and the nonperformance whereof, takes away something from his former virtues, as a positive failing, and 3 lastly that which partakes of the nature of the both (1). The worship of the five manifestations of the god Vishnu, beginning with incarnation of the divine *Matsa*, may be classed either under the first or the last grap; while the worship of the incarnations such as *Baraha* (the incarnations in the shape of a Boar), Nrisinha (incarnation in the shape of a centaur like being, upper half lion, lower half man) and Baman (the Dwarf incarnation) leads to salvation (2). In order that you may attain salvation by the performance thereof, now I shall take up the subject of the three fold worship of the god Shalagram, marked with the mystic circle called *chakra etc.* of which the best form is the disinterested worship, or the worship without any desire or supplication on the part of the devotee. The form which centres round an image, and enjoins the worship to be performed in a rectangular diagram, described round the figure of the spherical mystic lotus flower, is to be looked upon as comming off as the next: while that, which is done with an object, occupies the lowest place in the scale of merit (3). The

devotee shall locate the mystic symbol Om in the solar plexus at his breast, practise the *Sadangnyasa,* or the rite of locating in the six different parts of his body such as hands and the body etc., the mantras peculiar to each, fold up the fingers into different postures known as *Madras,* outside the mystic rectangular diagram, and shall first worship his spiritual preceptor or the guru in the east, Gana in the west, Dhata (the god of fate) in the north-west, Bedhata, in the south-west and Karta and Harta in the north, and the south respectively, Vishvaksen in the north-east, and Ksetrapala in the south-east. At the outset the Vedas such as Ric etc. are to be worshipped, then the cushion on which the devotee will sit during the worship, then the serpent Ananta who is supposed to bear the Earth on his hoods, and then the Earth. and then the Peetha and lastly the three mystic diagrams, Arka, Chandra and Banhi respectively (4—7). The *padmasan* shall consist of the twelve letters forming the God's own mantra, and the God is to be placed therein, and to be worshipped with all the *Bija* or the principal mantras appertaining to his worship, uttered jointly and severally in turn (8). Commence the worship with Om and the mantras of *Gaitri, Jitadi* etc. and after that show the three mudras, (combination of the hands in different postures) of *Visvaksen Chakra* and *Ksetrapala* respectively, as the worship of the god Shalagram which falls under the first group is absolutely disinterested and claims no merit (9—10). Draw a mandal or mystic circle consisting of sixteen radii and containing the image of a lotus flowers at its centre, as stated above; and worship the spiritual preceptor and others with *Shankha* (conch shell) Chakra (the circular weapon of Vishnu) Gada (a cudgel) and a sword as previously mentioned (11). Locate the Bow the arrows in the east and north, with the Pranaba mantras and establish the stone (Shalagram with the twelve letters which enter into the composition of the mantra Om Namo Bhagabata

Vasudavya (12). Now I shall describe another form of worshipping Shalagram. A lotus flower consisting of eight petals is to be drawn, and worship the guru and other gods upon the ground as above. The Asan or seat shall be offered with the eight letters forming a portion the god's said principal mantra, and establish the *shila* with the same, and worship it by uttering the same eight letters ten times and Vishnu with the gaiatri (13).

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CHAPTER XLVIII.

THE GOD said:—Now I shall reproduce to you, the psalm in honour of the twenty-four incarnations of the God Vishnu, which forms an arostic in relation to the principal mantra of the God, designated as the *Dvadashakasri* (Om. Namo Bhagabata Basudevaya) mantra, from the number of Sanskrit letters entering into its composition. The hymn is as follows:

I bow down to thee O Kshava! whose image is the one universal principle manifesting itself in the three-fold form of creation (literally emanation, the doctrine of creation having no place in the Sanskrit theology, the universe being supposed to have been evolved out of the universal self through the medium of Māya, or only apparent as the reflective effect of the juxtaposition of the two universal principles known as Prakriti and Purusha, which will be dealt with later on;—the loose and promiscuous use of these terms and their equivalents, having much to be blamed for their popular acceptance in the modern times,) continuance and final merging back of the universe into the original self, through the process of evolution, and of which principle the

"Om" is the Vedic symbol; and who holdest the divine lotus flower, conch shell, the circular weapon Chakra and the Gada or Cudgel, in thy four hands (the lotus flower with its petals symbolising the different stages of the universal emanation or evolution, the conch shell standing for the voice or sound as the embodiment of thought which is the test of consciousness, the circular weapon representing the cycles of existence to be gone through before the final stage of evolution can be reached, and the Gada standing for the principle, enforcing the confirm ability to the universal Law, whether physical, moral of spiritual. Salutation unto thee, O Narayana, in which shape thou holdest the divine conch shell, the lotus the Cudgel and the Chakra in thy four hands (standing for the rotatory motion of the heavenly bodies) in the order (a little different from that in which they are placed in thy manifestation as Keshava) (1). After that I make obesiance to Madhava, in whose hands are the divine Cudgel (Gada), Chakra, shankhya (conch shell) and the lotus flower, and also to the mighty Govinda (the preserving principle of the universe) who doth weild in his arms the weapons Chakra, the Gada or the Cudgel named Koumadaki, the lotus, and the conch shell (2). I lay myself prostrate before thee O Vishnu, who givest salvation to man, and holdest in thy hands, the celestial Gada (Cudgel), lotus flower, Shankhya (conch shell) and the *Chakra*, I bow to thee O Madhusudana who art armed with the divine Shankhya, Chakra, lotus flower and the Chakra (the first-two weapons being in all cases in the two right hands, and the rest two being in the left both upper and lower) (3). With the most heart felt reverence, I fall at the feet of the Tribikrama manifestation of Visnu, who is represented as carrying in his hands, the divine lotus flower, Cudgel, Chakra and Shankhya (conch); and may the *Baman* (dwarf incarnation of the God Vishnu), who wields in his four arms, the Shankhya, Chakra, Gada and the lotus flower in the order, to be interpreted according to the direction given above, preserve

me at all times from harms (4). Sridhar is the opener and exposer to men of all ways leading to salvation, and is represented as carrying a lotus flower, a Chakra or a circular sharp edged weapon flung from a distance, the *Shankhya* (a conch shell) and may be the divine manifestation who is known as *Hrishikesha* and whose four arms are armed with Gada, Chakra, lotus flower and conch shell guard us from all evils (5). I make obesiance to *Padmanava*, who is the grantor of all boons, and carries in his hands, the divine conch-shell, lotus flower, Chakra or the ring weapon, and the Cudgel; and also to Damodar, who holds in his four arms, the heavenly lotus flower, conch-shell, cudgel and the ring weapon (6). May Vasudeva, who carries a cudgel, conch-shell, a ring weapon, and a lotus flower, purify the universe; and may *Sankarshana* in whose hands are the divine Cudgel, conch-shell, lotus flower, and the ring weapon, preserve us from all evils (7). Preserve us O Pradyumna! Thou art the lord of the universe and wieldst in thy hands the Cudgel Chakra, conch-shell, and the lotus flower; or the Cudgel and the conch-shell in thy right hands in stead. Preserve us O Anirudha! Thou who art every where irresistible and invincible in the universe, and who dost carry in thy arms, the Chakra, Cudgel conch-shell, and the lotus flower (8). May Purushottam, who is the lord of the gods, and who holds in his hands the celestial lotus flower, conch-shell, the goddess Sri, and the Cudgel, preserve you all, and likewise the god Adhokhyaja (literally whom the senses cannot perceive, and who is beyond the comprehension of man), who carries in his arms the heavenly lotus, Cudgel, the conch shell, and the ring weapon or the Chakra (9). I bow down to thee Nrisinha!—Thou half-lion, half-man incarnation of Vishnu, and whose four arms are equipped with the celestial ring weapon, lotus flower, Cudgel and the conch shell; and may the incarnation of Achyauta, who holds in his hand, Sree, Cudgel, the celestial lotus flower or the conch shell, grant you all an immunity from the worldly evils (10).

And likewise the incarnation known as Upendra, who is manifest in the form of a child, and carries the divine conch shell, Cudgel, Chakra, and the lotus flower both in the right and in the left hand, in the order they are described: And similarly, may the manifestation of Vishnu, revealed to man as Janarddana, and who takes away all sin and misery from the hearts of his worshipers, and who carries in his four hands the divine emblems and weapons of a conch shell, a lotus flower Chakra, and the Gada, or Cudgal named Koumadaki, bless me with the enjoyment of good cheers in this world, and grant me salvation in the next; and for which I also beseech thee O krishna, to the portions of whose votaries, fall enjoyment in this life and salvation hereafter, and who wieldest in thy arms the celestial conch shell, club, lotus flower and the Chakra (11—12). The first and original manifestation of Vishnu was in the form of Vasudeva, out of that issued the image f Sankarshana, out of which the manifestation of Pradyumna was evolved and revealed, and which finally blossomed into the image of Aniruddha (13). Eeach of the above-mentioned manifestations, was split up and resolved into hree different images such as Keshava, etc., thus making up in all the twenty-four images, which form the subject of the present hymn composed of twelve letters, by reading or hearing which, a man is purified, and becomes purged off of all sin and attains every desire of the heart (14).

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CHAPTER XLIX.

THE GOD said :—Now I shall describe the characteristics of the ten incarnations of Vishnu, such as Matsa (the fish manifestation) etc. The manifestation should be made to

resemble a fish in shape, while that of the divine tortoise, should be so made as to look like the prototype of the animal, from which it has received its nomenclature (1). The incarnation of the terrestrial Boar, should be endowed with a human body, and as carrying a *gada* (club) and other weapons in his right arm, and the divine conch shell, the goddess Laksmi, or a lotus flower in the left (2). The goddess Laksmi should be represented as resting on his elbow, and the Earth and the serpant Ananta of the nether regions, (the mythecal support of the Earth in space) following his lead. O Brahman, the installation of such an image by any person, ensures his acquisition of a kingdom, and helps him to cross this ocean of mundane existence (3). *Narasinha* should be represented as having a lion's head on a human body, possessing four arms, in the two of which he should hold the effulgent *gada,* and the celestial ringweapon, and the other two should be made to appear as tearing open the entrails of the Danava (Hiranyakashipu), and putting them round his shoulders, and the Danava should be represented as lying dead on the thighs of the God (4). The *Bamana* incarnation of Vishnu should be represented as a dwarf, carrying a stick and an umbrella, or should be made as possessed of four arms, while *Parashuram* should be represented as carrying a bow and an arrow, together with a sword and a battle-axe (5). Rama should be represented as carrying a bow and an arrow in his two hands, and equipped with a sword and a conch shell as well. Rama (Balarama) should be represented as having four arms, or should be made as possessing two arms only, carrying a *gada* and a plough in each, or the plough and the conch shell should be placed in the two upper and lower left hands, the *musal* and the chakra respectively being in the two right (6—7). Buddha, should be sculptured as a man of fair complexion, wearing a cloth, and sitting on a lotus flower with its petals turned upwards. His ears should be made comparatively

longer, and the calmness of the heart within should be made to reflect in his countenance, as he is the bestower of all blessings, and the protector of all beings from evils and harms (8). The divine incarnation of *Kalki*, is to be represented as a Brahmin, carrying a bow and a quiver, and engaged in the act of exterminating the *Mlechhya* race, or is to be depicted as a Brahmin bestriding a horse, and fully equipped with a sword, a chakra, a *Javlin*, an arrow and a conch shell to blow upon the warcall (9—10). Now I shall speak to you about the essential points of the nine manifestations of the god Visnu, such as Vasudeva etc. The *gada* is to be placed in the upper right hand, and the excellent celestial ring weapon (chakra) in the upper left, or in the alternative the image may be made as having four hands, the conch being placed in the lower right hand, while the lower left is to be depicted in the attitude of confering blessings; and the images of Bramha and Ishā are to be located on both sides, as the two constant companions of the god (11). Rama is usually represented as carrying a plough, a *Mushala* (mace) a *gada* (club) and a lotus flower; and *Pradumnya* as wielding a thunderbolt and the divine conch shell in his right hand, and a bow and an arrow in the left two, or as carrying, out of love, *gadas* in all the four. *Anirudha* as well as Narayan should be represented with four hands (12—13). Bramha (the creator) is to be represented as possessing four hands and four faces, looking towards the four quarters of the firmament, and riding on the celestial swan, and his long breast and clotted hairs reaching down his prodigious belly. In his right hands are the rosary and the sacrificial laddle, in his left a water-pot and a vessel to hold the sacrificial clarified butter, and the goddesses Saraswati and Savitri should be made as respectively waiting on the right and the left (15). Vishnu is to be represented as possessing eight hands, and riding on the celestial bird Garuda, and as holding in his right hands a sword, a gada and an arrow, and a bow and a Khataka in the left, while the remaining two

hands are to be represented in the attitude of imparting benediction (16). The image of Narasingha is to be furnished with four hands, the two holding the celestial ring weapon and the conch shell, and the other two engaged in tearing open the entrails of the great demon (17). The Baraha or the Boar incarnation of Vishnu shall be possessed of four hands, in one of which he shall hold the serpent *Vasuki*, the left one holding the earth. The goddess Lakshmi should be represented as sitting at his feet, and the earth also as falling prostrate thereat. The celestial bird Garuda, who holds the whole universe bound up in charm, should be located on the right side of the god's statue, and should be provided with four couples of arms, the right hands holding the weapons known as *Chakra*, sword, mace and *Ankusha*, and the left arms carrying the weapons and the divine emblems of conch chell, lotus flower, Gada and pasha (noose). The images of Lakshmi and Saraswati, the former carrying her own emblem of a lotus flower, and the latter holding the divine harp in her hands, are to be installed on the left hand side. And on the right hand side of the statue, the image of *Bishvarupa* is to be installed,—*Bishvarupa* who has got four faces and twenty hands, those to the right wielding the celestial arms known as *Mudgar* (club), *Pâsha* (noose), *Shakti* (spear) *Shula* (pointed iron rod) arrow, thunderbolt, sword, bell, Damuru (small drum), and the snake, and those on the left carrying the divine conch shell, lotus flower, Gada (club), *Pasha* (noose), *Tomara* plough, axe, stick, knife and the shield. On the left-hand side install the image of the Shankaraka manifestation of Hari, who is the destroyer of all sin and its progeny of misery. The God is to be represented as endowed with three eyes, being symbolical of the knowledge of the past present and the future, and as lying afloat on his left side, over the water of the primordial ocean, and whose unibilical cord like the stem of a lotus flower, has blossomed into the four-

faced creator of the universe. Exhibit therein the goddess Lakshmi as champooing a leg of the God, and the female personifications of the divine energy known as Bimala, etc., as blowing chowries unto him (20—24). The manifestation of Vishnu, designated as Rudra Kesava, is to be represented as carrying a trident and an Asti in his two right hands, and *a gada* and a Chakra in the two left; The right half part of the body shall have all the features of the image of Mahadeva, and the left half shall have tho of a statue of Vishnu, and the images of Lakshmi and Gouri are to be located on each side (25). The image *known as* that of *Hayacirsa* shall hold the divine conch shell, *gada* (club), lotus flower and the Vedas in his four hands. Its left leg should be placed on an image of the serpant *Ananta*, and his right on the back of a carved tortoise (26). *Datvatraya* shall be represented as having two arms, with the goddess Lakshmi seated on his left lap, while an image of *Bishvaksen* which closes the list of the divine figures of Vishnu, be made to wield the celestial ring weapon, *gada* (*club*) a plough and a conch shell in his four arms. The whole picture (as delineated in stanzas 23—24) is to be construed as a mystic representation of the first coming of the universe into being. There lay expanded the infinity of the primordial *nara*, (water of the devine energy) coeternal with the immutable self of *Narayan* (the receptacle of *nara* or the forces of the universe), and from his umbilicus, round which in a man, according to the spiritual psychology of the Brahmans, the firy plexus known as *Dushadal chakra* is placed, and which, by analogy in this case, represents the centre of the Kinitic and necessarily that of the Caloric energy of the universe as well, springs up the lotus stem, the material essence terminating in a full blown lotus flower,—the evolving, external; or material aspect of Nature, its petals standing for the order of evolution, which it shall have to go through subject to the control of the God of fate

(Brahma), who sits upon it. Lakshmi (light), the inseprable companion of all manifestations, is represented as waiting at the foot end of the divine bed, perhaps brooding upon her sojourn through the infinite space, then about to begin; and Bimala (pure energy) and her sister forces have been represented as blowing chowries, a fact which is emblematic of the advent of the ether and the wind as the resultant of the birth throes of the universe. Thus at a very early age, the Sanskrit Philosophy recognised the absolutely free and unlimited condition of the Being, and recognised also the limited, qualified nature of the *Becoming,*—the Real, which is absolute and unequalified, underlying and freely evolving itself out in to the *Phenomenal,* the process of evolution being subject to conditions which are at once the strength and laws of the absolute Ego.

CHAPTER L.

THE GOD said:—The Goddess Chandika, is to be represented as having twenty hands, out of which, the ten situate on the right, holding and being armed with the celestial trident, sword spear, *chakra*, Pasha (noose) Kheta, Ayodha, Abhaya, Damaru (drum) and Saktika, and the following weapons are to be placed in the remaining ten hands on the left side, *viz.*, the Nagpasha (snake used as a noose) Khataka, axe, Ankusha, bow, bell, banner, Gada, (mace), mirror and the Mudgar. The buffalo should be represented below, with its head entirely severed, and the Asura (demon) should be sculptured as rushing out of that severed neck, foaming with rage, and brandishing his sword in

the air, and vomiting blood:—his hairs clotted with blood, and blood streaming forth from his two eyes, and drippling down round his breast like a garland. The goddess is to be represented in a standing posture, with her right foot resting on the back of the lion, and her left on the shoulder of the demon, round whose neck is twisted the serpent noose of the goddess, and who is pounced upon by her celestial lion biting at his arm (1—5). This image of Chandika is to be made as possessing three eyes, fully armed and crushing the enemy of the God, and is to be worshipped in the mystic diagram containing the images of nine lotus flowers and known as Nabapadma (6), and at the commencement, centre and the Eastern and other quarters of the same from the representation of the goddess, with the nine tatvas in turn. The image should be made as possessing eighteen arms, those on the right carrying a human head, a Khetaka, a mirror, a Tarjani, a bow, a banner, a Damaru, and a noose, and the left arms being equipped with the following weapons, such as spear, club, trident, thunderbolt, sword, pike, arrow, *chakra* and *shalaka*, in the order in which they are enumerated. The images of the remaining nine manifestations of the goddess, such as 1 Rudra Chanda, 2 Prachanda, 3 Chandogra, 4 Chandanaika 5 Chanda, 6 Chandabati, 7 Chandarupa, 8 Atichandika and 9 Ugrachanda shall be made as possessing sixteen arms, by omitting in each image, the arms holding the Damaru (a little drum) and the *Tarjani*, and as having a white red or yellow complexion like the substance named Gorochana (7—11). Or they shall be made of a blue white, yellow or dusky complexion respectively, riding on a lion, and clenching in their fists the tuft of the demon's hair, who is to be represented as rushing out of the severed body of a buffolo (12). The images of the nine different manifestations of Durga, should be made as standing in that particular attitude which goes by the name of *Alirha* (the attitude in shooting, in which the right knee is

advanced and the left leg is retracted). The installation of the above images together with those of Gouri, Chandika etc., and of Kundi, Aksarradā and Agnidhrik is conducive to the increase of progeny etc. (13) She is identical with Ramvā or Lalita, who being worshipped in the wood, gives salvation or spiritual success to men, and is to be represented as holding in her left hand, a severed human head with the neck attached, and a mirror in the right (14). The images of Souvāgyā, Urdhikā, holding in their palms the offerings of fruits, are to be installed in the right hand side of the goddess, and that of Lakshmi, holding a full blown lotus flower and a Bāl fruit in her right and left hands, is to be located in the left (15). The images of the goddess Saraswati carrying in her hands a book, a rosery and a lyre, and of the white-complexioned river goddess Janhavi, as holding a pitcher and and a lotus flower in her hands, and bestriding a sea monster (Makar), together with the image of the river goddess Jamuna, represented as a damsel of a dusky hue, and carrying a pitcher, and seated on a tortoise, and that of Tamvuru, set forth as a white coloured man, carrying a harp and a trident and riding on a bull, are to be worshipped in the front of the image of the goddess (17). The four-faced Bramhi is to be represented as of a fair complexion and riding on a swan, and carrying in her hands *Kunda, Aksapatra*, a rosary and a sacrificial laddle, while Sankari is to be represented as seated on a bull, carrying a bow and an arrow in her right hands, and a Chakra in her left (18). Koumari should be represented as of a red colour and riding on a peacock, possessed of two arms, and wielding a spear (19). Barahi should be made as a maiden, equipped with a *danda* (stick), sword, mace and a conch shell, and holding in her two right hands the clestial conch and the ring weapon, and the earth, mace and the lotus flower in her left hands, and as sitting on a buffalo (20). Aindri who bestows succession on her votaries, should be represented, as having

a thousand eyes, and holding the thunder-bolt in her left hand, while Chamunda should be sculptured as having made a foot stool of the dead body of a man, and as possessed of three eyes sunk in their respective sockets, and as a woman who has lost all flesh, and has been reduced to skeleton, with hairs angrily standing up erect on her head and wearing a tiger's skin round her extremely emaciated belly,—her left arms being equipped with a Pattisha (spear) and a human skull, a trident and a small sword (karti) being in the other two (21—22). *Beniak* should be made as having the body of a man, and the head of an elephant and possessing a huge trunk and a belly. He should be endowed with the sacrificial thread peculiar to a Brahmin, and known as *Upabita*. His face or mouth should measure seven kalas in breadth, while the trunk should be made to measure thirty-six fingers in length. The neck should have a length of a *kala* and a half, with a girth of about twelve *kalas*. The region of the throat should be made thirty-six fingers in length and the space about the region of the anus should have a breadh of half a finger (23—25). The space about the region of the Umbilicus shall measure twelve fingers; and similarly the feet, and the space between the calves and the knee-joints, shall respectively commensurate with the naval region. He should be represented as having made an axe of one of his own tusks, and holding the same in his right hand, while a luddock (a ball of sweet meat) and a lotus flower should be placed in his two left hands (26). The image of *Skanda*, the Commander-in-Chief of the celestial forces, and who is also known as Shakha and Bishaka, and is the lord of the universe, should be represented as a boy possessing two arms and riding on a peacock, with the images of *Sumukhi* and *Bidalaksi* installed on his two sides. The god may be represented as endowed with one or six faces, or possessing six or twelve hands. But in a wood or a village, his image should be made to appear with two

hands only, carrying the celestial weapon *Sakti* in his right and a *Cookuta* in his left hand, or in the case of his having twelve arms, the six on the right should be equipped with the divine weapons respectively known as, *Sakti*, arrow, *Pasha* (noose), sword, totrada, *tarjani* and the *Sakti* the left six being armed with the *Saktis* only (27—29). The feminine manifestation of the divine energy, revealed as Rudra Chandika, should have an image possessing eight hands, weilding in them a bow decked with peacock's-feathers, a kheta, a banner together with the weapon called *coocuta*, a human skull, a *Kartari*, (a kind of small two handed sword beaked like a Tomahawk), a trident and a noose respectively both on the right and the left, one hand being represented in the attitude confering blessing. The goddess should be represented as wearing the skin of an elephant, and her legs should be made to appear as raised up in the attitude of dancing, the trappings of the little drums and human skulls girdled round her waist measuring time with her dance; and hence she is called the queen or th goddess of dancing, and is also known by the epithet of Rudra Chamunda (30—31). The aforesaid goddess sculptured in a sitting posture, and as having four faces, is known as Mahalakshmi. The same figure represented with three eyes and ten hands, of which the five on the right hold the *shastra* sword and the Damarus (drums), and the five on the left, wield the bell, *Khataka, Khattanga* and the trident, and also represented as eating, men, horses and buffalos held secure in her gripe, goes by the name of Siddha Chamunda, and grants all success and specially that in practising the Yoga to her votaries. The goddess admits of being represented in another form, in which she should be made of a redish complexion and armed with a noose and an *Ankusha* The goddess Bhairabi, who is the embodiment of the universal Beautiful, is to be imaged as possessed of twelve hands. The Bidya (the manifestations of the divine energy

in female shapes) spoken of above are to be looked upon as appertaining to, and emanating from the sterner or awe inspiring aspect of the divine nature, and are connected with the cremation ground (of the universe, when the flames of the millineum-fire shall consume and reduce it to its original nothingness, together with the space and time its habitation and life); and the above portion of the Chapter dealing with the aforesaid manifestations is called *Ambastakam* (36).

The goddess Ksama should be represented as a woman old and possessing two arms, with her mouth widely opened, and surrounded on all sides by jackals; and the manifestation of the goddess known as Ksamakāri should be imaged as having very large teeth, and in a kneeling posture (37). The Jaksinis (wives of a class of demi-gods, and female attendants of the goddess Durga and her different manifestations) should be made as maidens with large, motionless eyes; the Shākini's should be made with eyes looking askance. The *Maharamyas* should be endowed with yellow eyes, and the Apsaras should be always represented as extremely handsome damsels (38).

Nandisha, the porter of the goddess should be represented as carrying a rosary in one hand, and a trident in the other; and *Mahakal* should be imaged as equipped with a sword, a human head, a mace, and a *Khataka* weapon (39). Bhringy should be made to appear as an extremely emaciated person *Kusmanda* should be sculptured as a man of small stature in a dancing attitude; while the attendants known as *Birvadras* etc. should be endowed with the heads and ears of elephants and cows (40). Ghantakurna should be represented as possessing eighteen hands, eight on each side, and carrying a thunder-bolt, a sword, a club, a *chakra* an arrow, a mace, a pike and a club on the right; and a targani, *Kheta Shakti*, a human head, a noose, a bow, a bell, an axe on the left, and a trident, remaining with the two hands situate on

both the sides, and as crushing the sin begotten and erysipilatous diseases, girdled by a row of bells round his waist (41—42).

CHAPTER LI.

THE sun rides in a chariot provided with a single wheel, and drawn by seven horses, carrying in his two hands the two celestial lotus flowers, the emblems of light and animation; and on his right hand side stands his attendant *Kundi*, holding in his hands a pen and an inkstand, symboli-sing the computation of the age of the universe by the process of the suns, and the recording of the merits and demerits of the beings dwelling there in, in the register of the heaven (1). On his left, stands his porter *Pingala*, mace in hand, the insignia of his master's divine sovereignity; and on his two sides are stationed the two celestial damsels wafting chowries unto him, ever proceeding on his luminous, infinite and ethereal journey, with his shadow queen (Nispravā) by his side (2). In the alternative the sun god *Bhaskara* should be represented as alone, and riding on a horse back; and the *Dikpalas* or the presiding deities of the different quarters of the firmament should be imaged as each carrying two lotus flowers and weapons in their hands, and also as conferring blessings, each in his respective order (3). Agnis and such like gods, carrying clubs, trident, chakras, and lotus flowers are to be located in the angular quarters of the heaven; and the different manifestations of the sun god beginning with *Arjama*, and finishing with *Aksa*, should be each represented with four arms, and located in the diagram of twelve petals (4), and is to be called by

the following names, as he successively passes into each of the twelve signs of the zodiac, and travels over the tropics of cancer and the capricorn, between the months of Margacirsa and Kartika each year, the names being, Varuna, Surya, Sahasrangshu, Dhata, Tapana, Sabita, Gavastika, Rabi, Parjanya, Tasta, Mitra, and Visnuka (5—6). The *saktis*, or the solar energics to be located in the ends of the petals of the aforesaid mystic diagram, are to be of black, red, reddish, yellow, pale yellow, white, amber, yellow, greenish, greyish, smoke and blue colours respectively, and they respectively pass under the denominations of Ida, Susamna, Bisvacchi, Indu, Pramardiny, Praharsiny, Mahakali, Kapila, Prabodhiny, Nilambara, Ghanantstha, and Amrita (7—9). Similar colours are to be put down in the ends of the petals of the mandal for Varuna (a manifestation of the sun god), and his companion (planets). The god Teja (Light) is to be represented as always effulgent and extremely crooked (from its undulating propagation), and as holding a sword and a lotus flower in his two hands (as emblamatic) of its power of rending asunder the veil of night and darkness, and of the beauty and animation which everywhere follow in its train (10). The moon god is to be depicted as carrying a sacrificial pitcher and a rosary in his hands. The Mars is to be endowed with a spear and a rosary, the Mercury being imaged as wielding a bow in one hand and holding the seed of Rudraksa in the other, and the Jupiter as holding a sacrificial pitcher and a rosary (11). The Venus should be made to resemble the Jupiter in his appearance, while the Saturn is to be represented as encircled with a row of girdle like bells. The Rahu (the shadow of the earth and her satilite) should be, imaged as having the mark of a half lunar disc on his forehead, while the Ketu (the solarspots and the occultation suffered by the stars and their satilities) should be personified as a man carrying a lamp and a sword (12). Ananta, *Taksaka* Karka, Padma

Mahabja, Shunku, Kulika and Sustrina are to be understood as all resplendent creatures with hooded heads (13.) Indra is to imagined as riding on an elephant, and wielding a thunder-bolt; and Agni as seated on a goat, and holding a spear in his hand, Yama (the god of death) is to be depicted as riding on a buffalo, and carrying a club, and Nairita is to be pictured as brandishing a sword (14). Varuna the god of the ocean) is to be delineated as riding on a sea-monster (Makara) and carrying a trident in his hand, while Bayu (the wind) is to be depicted as driving an antilope, with a full furled streamer gaily flying by his side. Kuvera should be pictured as carrying a mace and riding on a sheep, and Ishan with his clotted hair as sitting on a bullock (15). Lokopalas should be represented as having two hands only, Visvakarma as telling a rosery, Hanuman as wielding a thuder-bolt and oppressing the earth with his feet (16). The Kinnaras should be imagined as inhabiting the skies, and playing on harps in the air, and likewise the Bidhyadharas as bedeçked with garlands. The Pisaches should be represented as extremly emaciated in their bodies, and the Vetalas as having distorted faces. The Ksetrapalas should be depicted as equipped with tridents, and the Pretas as having big bellies (17).

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CHAPTER LII.

THE GOD said:—Now I shall describe to you, in the following eight couplets, the Yoginis who dwell in the different quarters of the heaven. I shall start with the East and finish with the north-east quarter of the firmament. Their names are as follows:—

The Yoginis named Aksovyā, Raksakarni, Rakhsi, Kripanā and Aksayā inhabit the eastern quarters of the sky (1). The Yoginis known as Pishangi, Ksayā, Ksemā, Ilā, Lilā, Lolā, Laktā, Balakeshi, Lalasā, and Bimalā dwell in the south-eastern quarter of the firmament (2). The Yoginis who are named Hutashā, Bishalaksi, Hunkari, Barabamukhi, Mahakrurā, Krodhana, Vayankari, and Muhananā, reside in the south (3). The Yoginis who are styled Sarbagnā, Saralā, Tarā, Rigvedā, Hayananā, Saraksyā, Rudrasangrahi, Sambarā and Taljhangika, are the inmates of the south-western heaven (4). The Yoginis denominated as Raktaksi, Suprasidha, Bidutjivhā, Karankini, Maghanada, Prachandogora, Kalakarni and Barapradā are the residents of the western firmament (5). The Yoginis known by the epithets of Chandrā, Chandrabali Prapanchā, Pralayantikā, Sishubaktrā, Pishachi, Pishitasha Lolupa occupy the north western direction of the heaven (6). The Joginis called Dhamani, Tapani, Ragini, Bikritānana, Bayubega, Brihatkuksi, Bikrita and Bisharupika, hold sway in the north (7). While the Joginis described as Jamajevha Jayanti Durjayā, Jayantika Bidali, Rabati, Putana and Bijuyantika hold sovereignty over the north-east (8). These Joginis should be represented as having eight or four hands as the case may be, and wielding arms according to their own choice, and who impart all success to their votaries, on being duly worshipped and propitiated. Vairaba should be depicted as carrying the sun in his hand, Kurpurasya being represented as wearing large, clotted hairs, and bedecked with the moon in the forehead (9). *Kritibasa* is to be delineated as wielding on the one side, the weapons sword, pike, axe, and an arrow, and as folding a palm in the attitude of imparting benediction to the universe, together with a bow, a trident, a Khatvanga, and a half noose on the other. His garment shall be of the skin of an elephant, held in its place by his two hands; and venomous snakes shall be represented as resting on his body,

serving the purposes of ornaments; or in the alternative the god Panchanan, who is another manifestation of the same god, is to be worshipped amidst the *Matrikas* sitting on the deadbody of a man, and with all the letters of the alphabet up to the letter Ra and with his mantra Om Shrni, *Houm* namas Shivāya and the eight long voweled mantras such as Eem, Woom, Aim, Ayin, Om, Oun and As (10—13). Biravadra should be represented as having four faces and riding on a bullock; while Gouri is to be depicted as possessing two arms and three eyes, and carrying a mace and a mirror (14). Lalita should be depicted as carrying a trident, pitcher and a galantika, (a pitcher with a whole at the bottom) and with one hand folded in the attitude of imparting blessing, or as a companion of the god Skanda, carrying a brush and a mirror (15). Chandika should be represented with 10 hands and as carrying a sword, a trident a chakra a spear in the right, and a snake noose, shield, pike, axe and a bow in the left and as riding on a lion with her trident firmly fixed into the breast of the buffalo demon (16).

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CHAPTER LIII.

THE GOD said:—Hear me describe the essential points of a falic emblem. A rectangular block of stone is to be marked as divided length wise into two equal divisions; the lower half of which is to be divided in its turn, into eight equal parts. Five such parts are to be left out, and the remaining block formed of the remaining five, should be divided breadth wise into three parts, the first of which is to be called the *Bramhabhaga*, the second Vishnu part, the

last or the lowest part being known as the *Chivavaga*, which shall be larger than the other two parts, and over whose four angles of division at the upper extremity, a squre is to be drawn, thus dividing the part known as *Visnubhaga* into an octagonal block. Divide the same again into a block containing thirty two sides, and then the same again into one of sixty-four and then turn it into a round shaped block (1—4). The Brahmin (sculptor) who must be an inhabitant of the country known as *Madhyadesha*, shall then cut out the head of the falic emblem in the shape of an umbrella, with a breadth equal to the half of the linga divided into eight equal parts (5—6). A linga which has a breadth equal to three-fourth of its length, is to be deemed as the grantor of all human desires (7). The pillar or prop part of such a falic emblem shall be a quater of the entire length of the latter, which is the measure usually adopted by the gods in their worship (8).

Now I shall describe the general features and attributes of all sorts of falic emblems. The learned should divide a linga measuring sixteen fingers, into six parts through the central line passing through the Brahma and Rudra Vagas The spaces comprised within two such lines of division shall measure eight *Javas* each in the first two cases, each latter measuring a *Java* less than the preceding one (10). The lower part should be divided into three parts, the upper one should be left aside, and the remaining two parts should be divided into eight divisions, the three upper ones of which are to be left aside (11). The upper three divisions *viz.*, those above the five sections spoken of above, should be projected tc form the circuitous belt, and their blending should be brought about after leaving such a part intervening (12). These are the characteristics of the falic emblems in general, and now I shall speak to you about the essential features of their pedestals (13). O thou well-versed in knowledge, the commencement or starting section of the

emblem, together with its height, and the part known as Brahma-Vaga (part sacred to Brahma) should be ascertained at the outset, and then the latter should be placed over the slab disignated as the *Karmashila* (14).

The different dimensions of the pedestal should be made according to its elevation. The *Peetha* or the part actually occupied by the emblem should be of two such parts in height, with a length commensurable with that of the linga (15). The internal space or cavity of the *Peetha* (stool proper) should be divided into three parts, its breadth being equal to one sixth part of its length (16). The belt or the girth round it should measure one third part of its breadth, and the depth of its cavity will be equal to or shall be one-sixteenth part of its belt with a gradual slope, the height of the stool being decorated with ornamental works (16—18.)

A part of it will remain imbeded in the ground, a part of it will be the height of the stool proper, three such parts will be the height up to the topmost brim or border of the pedestal. The second or upper step shall be of two such parts in height, while the last or the lowest step shall have the height of such a single part which is to be taken up by each flight of steps leading upwards, until the topmost border is reached (19—20). Indents to the breadth of such a part are to be set apart on each flight of steps until the lowest one is reached, and they shall be cut into to three by the three exists for water, which shall measure a fore-falanx of a finger in breadth at their base, and one-sixth of a finger at their ends, and whose beds shall slope a little towards the postern side. These are the general characteristics of the falic emblems and their pedestals (21—22).

CHAPTER LIV.

THE GOD said:—Oh Brahman hear me describe in the following manner, the respective measures of the different classes of the falic emblem. I shall presently speak about those made of common salt and clarified butter, which if worshipped increase the intellect of their worshippers (1). A linga made of a piece of cloth, together with one made of clay, whether soft or burnt, being worshipped for the time being, gives wealth, a burnt one in the latter case being held better than an unburnt one (2). There is more merit in worshiping a wooden *linga* than an earthen one, and so on a falic emblem of stone is better than a wooden one, one made of pearl is better than one of stone, and lastly the worship of a *linga* of gold or iron ensures greater merit to the worshipper than the worship of all the preceding ones respectively (3). The falic emblems made of silver, copper or brass, impart enjoyment and salvation to men, while those of zinc and mercury are said to be very auspicious and confer similar boons as above (4). The installation of a falic emblem made of mercury or iron, or of mercury iron and other metals combined, and with gems laid up in their insides, increase the glory of their worshippers, and grant them success and all the blessings their hearts can wish for (5). Edifices or temple may be raised to these emblems, some what to their west, in the event of any body wishing to do the same. Even the circular luminous spot which the sun casts on a mirror, and which, for its resemblance to the shape of a lingam, is called the falic emblem of the solar rays, is to be worshipped. In fact the god *Hara* can be worshipped every where, his full and complete worship or his worship in its entirety being possible in a lingam only, which in the case of being a stone or a wooden one shall measure a

cubit in length (7). A falic emblem of the *chala class* shall measure up to fifteen fingers according to the finger measure (see Couplets 19-21. Chapter 39th), those usually worshipped in a household measuring from one to fifteen fingers each (8). These emblems are divided into three classes such as the *Kanyasa* (small) the *Madhyama* (middle) and the *Yasta* (large) according to their respective dimensions, those of the first class consisting of thirty six emblems (four sets of nine) those of the middle being comprised of four sets of nine (thirty six) and those of the third or the Yasta class containing equal sets of nine with the middle. The *Lingams* of the *Kanyasa* class shall measure one to five fingers each, the *chala* emblems of the second class shall be of six to ten fingers each, and those of the *Yasta* or the third class of the *chala* (removable) falic emblems shall measure from eleven to fifteen fingers respectively (8—12). The falic emblems made of the precious stones known as the *Maharatna* shall measure six fingers each, those made of the other gems shall have a length or height of nine fingers each, those of gold shall measure twelve fingers, and the rest fifteen fingers respectively (13). The couple of the two sets of corners from the top shall be successively cut into four or sixteen equal sides, and those again into thirtytwo and sixty four in turn so as to make it a polygon of sixty four equal sides (14). The two sides being thus lopped off, the neck of a falic emblem of the *chala* class shall rather measure twenty six parts from the rectangular space at its foot (15). The face of the *linyam* shall gradually go on decreasing by four, six and eight parts from its base, and similarly the middle part of the emblem shall be gradually less than the height at its commencement by a *pada* (16).

CHAPTER LV.

THE GOD said:—Now I shall speak to you about the pedestals of the divine images, which shall equal the image in length and shall be half as much broad (1). In the alternative the breadth shall be equal to the half or one-third of the measure of the height, and its belt shall be equal to the one-third of its breadth (2). The hollow or cavity in the inside shall be of that measure, and shall be sloping towards its posterior part, and a space measuring a quarter part of the pedestal shall be set apart for the exits or passages of water (3). The *Samamulas* (water passages of equal base) shall have a breadth equal to the half measure of the space set apart for water passages, and their beds shall be equal to the third thereof (4). The water passages of equal base, shall have a breadth at the extremity equal to the half thereof; and the channel will have a breadth equal to the one-third part of the breadth of the pedestal (5). The image of the god Mahadeva may be as long as the pedestal, or may be half as much in length. In the former case the height of the pedestal is to be divided into sixteen parts as before; and the six divisions below should be made, as occupying the two parts of its entire height, and its neck or the extreme upper border should be laid about with the three parts thereof, and the foundation, indents, steps and the platforms shall comprise such a part or a *bhaga* respectively. The measures of the different parts stated above, shall hold good in the cases of all ordinary images (6—7). The front of the image shall be proportionate to the door of the temple, and the elephants, tigers, and other beasts of prey shall be carved into the region occupied by the halo of the image (8). The pedestal of an image of the god Hari should be made in a way as to show it

to the best advantage possible. The measures laid down concerning the images of Vishnu shall apply to the images of all the other gods, while those set forth in connection with the images of the goddess Lakshmi, should be observed and adapted in the images of all the other goddesses (9).

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CHAPTER LVI.

THE GOD said:—Now I shall deal with the five different divisions of an installation ceremony. The image is to be looked upon as the embodiment of the *Purusha* or the Supreme Being, the real and subjective principle of the universe, who is known by the denomination of Narayana and the Pindika or the pedestal is to be considered as a symbol of Nature or the goddess Lakshmi; and the ceremony of installation consists in bringing about the union of the two, which has the universe for its offspring (1). en generally perform these ceremonies with a view to have a fulfilment of their heartfelt desires. The guru or the priest officiating at the ceremony shall cause the sacrificial sheds to be raised in the front of the temple or the divine edifice, on the extension of the two parallel side lines of its adytum. These sheds may be made to measure eight, sixteen, or twenty cubits and the sheds, shall occupy half the space included between them, for the accommodation of the sacrificial bathing seats, pitchers, and substances deemed essential and necessary to the sacrifice (2—3). The auspicious sacrificial platforms shall be made as to occupy an entire one-third part of the above space, and shall be hung over with a canopy, and bedecked with pitchers large and small (4). All substances to be used in the sacrifice shall be

washed with the composition known as the *Panchayabya*, (the dung and urine of a cow together with its milk and curd) and the priest officiating at the ceremony, shall wear ornaments, and deem himself identical with the god Vishnu, and shall commence the worship subsequent to that (5). The worshippers of the idols who are efficient in their worship shall be propitiated with rings and bracelets, and shall be established at the front of each sacrificial *Kunda* (cavity for sacrificial fire) (6). The branches of the Pippala, Oudumbara, Bata, and other sacrificial trees should be posted at the different doors of the shed, which may be rectangular, semi-circular, lotus-shaped, or circular in construction. A branch of the *Plakhya* (Indian sacrificial fig) should adore the east gate of the *Mandapa*, a *Subhadra* branch should decorate the south, and the northern and western doors of the *Mandap* should be decorated with the branches of the Sukarma and Subatra trees respectively (7—8). The pitchers should be placed five cubits apart at the foot of the each column of the sacrificial gates, and should be worshipped with the mantra beginning with the terms "Syonna Prithvy," their mouths having been previously filled up with the new born shoots of mango trees (9). The Chakra or the ring shaped metal blade should be placed at the top of the sacrificial shed, together with a banner five cubits long, and sixteen finger's broad. Or in the alternative a streamer may measure seven cubits in height which shall be made of a reddish, flame-like, black, white, yellow, blood-red, or of a white colour in turn (10—12). O thou best of the gods, the presiding deities of the flags hoisted in different quarters of the heaven, beginning with the east, and who are known as Kumada, Kumudaksa, Pundarika, Bamana, Shankhukarna, Sarvanatra, and Sumukha, and who are possessed of innumerable divine virtues, should be worshipped, together with the hundred and eight red spotless and well-burnt pitchers placed outside the sacrificial shed, full of water and with pieces of

cloth girdled round their necks to which pieces of gold have been attached (13—15). O Bramha, four pitchers should be placed at the corners of the sacrificial elevation with the mantras, "Ajighra" etc, and after having placed separate pitchers at the east and other sides thereof (16), invoke the gods Indra and his companions in the sacrificial pitchers placed at the east and other sides of the shed respectively, worship the god Indra with the *mantra* beginning as *Trataram Indra etc*, and invoke him as follows—Come Indra thou lord of the gods and the wielder of the thunderbolt and who ridest on the celestial elephant, defend the eastern gate of our sacrificial shed in the company of other gods (17—18). Agni (the god of fire) is to be propitiated with the *mantra* beginning with the terms "Agni murdha" etc. or obesience to the god Agni, and invoke him with the other presiding gods of the firmament respectively as following. Come Oh Agni, thou who weildst a trident and ridest on a goat, accept my worship and defend the south eastern gate of my sacrificial *mandap*. Come Oh thou mighty sun begotten god of death, who ridest on a buffalo and weildest a trident, defend the southern gate of my sacrificial shed. Be thou propitiated with the mantra Baibasvata sangamanami! Come Oh Nairita who dost carry in thy hand a sword and who art accompanied by armies and riding animals, defend the south-western gate of our mandap. Here is water for absolving thy feet, and here is offering to thee. Be thou propitiated with our mantras beginning as *Esha ta Nairit* etc. (19—22). Come Oh thou mighty Varuna who dost carry a trident and ridest on the sea monster known as the *Mckara*. I make obesiance to thee, defend the western gate Let the priest officiating at the ceremony propitiate the god with his own mantra beginning with "*Urum hi Raja Varunam* (23—24). Come Oh Bāyu (wind) with the antilope thou ridest upon and thy companions *Maruts* and thy own banner. Defend the north western gate of our sacrificial

shed thou mighty god! being propitiated by our mantra such as "Obesiance to the god of wind, etc, which is known as the *Bataityadi* mantra. Propitiate the God Soma with the mantra "I make obesiance to Soma and which begins with the terms *Somam Rajanam*, and invoke him as come O thou mighty *Soma* who weildest in thy hand the celestial mace Come with the animal thou ridest upon, and thy army, defend the northern gate of our sacrificial shed. I make obesiance to thee who art accompanied by Kuvera the God of wealth (25—27). Propitiate the God Ishana with the mantra such as obesiance to the God Ishana and which begins with the terms Ishanamasya, etc., and invoke the god as come O Ishana, who ridest on a bull and wieldst a trident! comest thou with thy mighty army and defend the north-eastern gate. Worship the god Bramha with the mantra of "I bow unto thee O Bramhan or that beginning as Hirnya-garva, etc., and invoke him as come O ye Bramha who ridest on a swan and dost carry in thy hands the sacrificial vessel and a laddle, etc., defend the upward direction of the sacrificial shed. Propitiate the serpent-god Ananta with the mantra of obesiance to Ananta or with the one running as Namastu Sarpaoto and invoke him as come O thou Ananta who dost sit upon the back of the primordial tortoise and who art the king of snakes, defend the under the ground portion of our sacrificial *mandap* (28—31).

CHAPTER LVII.

THE GOD said:—After that, perform the ceremony known as that of taking possession of the sacrificial ground (*Vu Parigraha*), by scattering over the same the mustard seeds

accompanied by the mantra of Narasingha, which are supposed to keep off all demons from the sacrificial enclosure and by washing the same with the composition known as the *Panchagabya* (1). Worship the earth goddess in the pitcher containing gems, and also the God Hari and his accompaniments therein; and worship the eighteen pitchers with the mantra of defence known as the Astra mantra (2). The seeds of Brihi grass should be washed with one unbroken jet of water out of the pitcher, and should be scattered round the same which should be placed in the midst of the hole scooped out for its reception (3). Again worship the god Achyuta and his wife Lakshmi in the pitcher with a piece of cloth round its neck, and with the mantra running as *Yoga-yogati* and spread out their bed over the mystic diagram (4). Spread a cotton bed over the rows of the sacrificial Kusha grass and worship in the bed, the God Vishnu, who holds sway over the three divisions of the universe, and is the slayer of the demon called Madhu, together with the Vidyadhipas in the eight quarters of the globe (5). Worship the Bamana manifestation of the god in the north-west corner of the sacrificial bathing mandap, and Sridhar Hrishikesha, Padmanava and Damoodar in the north-east and other corners of the same (6). After having performed the worship in the four pitchers situate in the bathing shed at the north, deposit all the sacrificial substances in the same (7). Out of the pitchers containing water for the sacrificial bath, consecrete the aforesaid pitchers in all the quarters of the globe, and lovingly stow the pitchers for the purpose of bathing (8). Put the young shoots of Bata (fig), Oudumber, Ashvatha, Ashoka, Bal, Palasha, Arjuna, Plakha, Kadamva, Bakul, and mango trees in the mouth of the aforesaid pitchers, together with the lotus flowers, grass, the substance known as Rochona, Darva and Pinjalam (10). Put down into the pitchers on the right hand side, the flowers called Jati, and Kunda, and pieces of sandal wood

both red and white, together with rice, tagara and Sidhartha (white mustard) (11). Place in the other pitcher the silt obtained from the two opposite banks of the rivers flowing into the sea, especially that obtained from each of the banks of the river Ganges, together with pieces of gold and silver, cowdung, barley shali paddy, seâsmum, the shyama creeper, Vishnupurni, Vringaraj, and Shatabari (Asparagus recemosus) (12—13). Place in the other pitcher at the north-east corner the Sahadeva, Mahadevi, Bala, and castor plants together with the branches of the Ashvatha, Bilva and cocoanut trees (14). Place in the other pitcher, the loose earth obtained from anthills situate at the seven different places enjoined in the Shastras, and put down in the other the water of the river Ganges together with the loose sand obtained from its banks (15). Place in the other pitcher the earth loosened by boars, elephants and bulls driving their tusks, and horns into the ground, together with the clay lying at the roots of *Kusha* grass and lily stems respectively (16). Put into the other pitcher the clay obtained from the holy mountains, while saffron and flowers of the *Naga Keshara* tree should be placed in the other (17). Flowers together with the sandal wood, *Agaru* (Agallochum) and camphor should be placed in the one next following, *Baidurjya* (*Lapis lazuli*) coral, pearl, crystal and diamond being previously immersed in the same (18). The priest who is the inhabitant of that excellent country called the *Madhyadeca* shall fill the next pitcher with waters obtained from the rivers bearing both mascular and feminine names, together with the water carried from the lakes or tanks (19); and shall duly instal and consecrate in the sacrificial shed, another set of eighty one pitchers filled with perfumed waters, the consecration being performed with the mantra commonly known as the *Srisukta* (20). Barley, white mustard, perfumes and the extremities of the *Kusha* grass, sundried rice, sesamum orientale, a fruit and a flower should

be first placed for the purpose of presenting the preliminary offering; while lotus flowers, branches of green grass, a climbing plant called *shyamalata* (Ichonocarpus frutiscens) together with a leaf of the holy basil, and the bunches of *Kusha* grass should be offered on the right hand side, as the foot offering of the deity, the small metal cups containing the offering of honey &c. being placed on the same side with the foregoing articles (22). The berry of the *coccola* plant (probably cocculus Indicus) clove and the fruit of the auspicious *Jati-tree* (nutmeg) together with sun dried rice and the bunches of green grass should be offered into the fire on the north for the purpose of rinsing the mouth of the deity (23). Offer on the north east a vessel containing flower and perfume for performing *Nirajan* ceremony (waiving of flower light or cloth before an image) to the deity, a similar vessel being placed on the north west side of the *mandap* as containing odoriferous ungent of the god (24). Sixty lighted lamps together with *muramansi*, amalak and *nishadikam* should be offered, eight lamps having been lighted up for the purpose of waving lights before the deity (25). The celestial emblems and weapons of the god such as the conch, the ring weapon, the *Sribatsa* (curl of hair on the breast of Vishnu), the thunder-bolt and the divine lotus should be presented as made of flowers of various colours and placed in a golden receptacle (26).

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CHAPTER LVIII.

THE GOD said:—Excavate the hole for the sacrificial fire on the north west side of the *mandap*, and after having performed the *homa* to the number of hundred and eight

unto the god *Agni* and the Vaisnaba, and after having duly washed and established the sacrificial pitchers, the priest accompanied by the sculptors and the worshippers of the idol, should go to the shed where the image had been carved out with the flourishes of toumpet: and music. A ring composed of mustard seeds and the messes of a cowbeb should be put around the left wrist of the image with the mantra runnig as Visnaba etc, and a similar one of a piece of silk cloth should be wound up around the same part of the priest (1—3). The image should be established in the *mandap,* attired in a garment, and should be worshipped and propitiated in the following manner "I bow down to thee thou sovereign mistress of the gods, who hast been made by *Visvakarma.* I make obesiance to thee thou resplendent nurse of the universe. In thee I intend worshipping *Narayan* who knows no change or modification, and whom no evil can reach. Be thou prosperous goddess devoid of all short comings on the part of the sculptor and which being thus advised should be carried to the bathing shed (4—6). The sculptor should be entertained with the articles of present, and the priest with the gift of a cow, and the eyes of the image should be opened up with the *mantra* running as *Chitram debati,* while the sight is to be endowed with the mantra begining with the terms "*Agnir Joti,*" etc, while flowers and white mustard seeds immersed in clarified butter should be offered on the pedestal (7—8). The priest shouldplace on the head of the image bunches of *Kusha* grass and put collyrium along its eyes with the mantra running as *Madhubata* (9). At the same time he should utter the *mantras* beginning with *Hiranyagarva* etc, and again put the pigment along the eyes accompanied by the mantra *ghritabati* (10). The cake of the *Masur puls* should be waved before the imagethe mantra of *Ato Deva* being simultaneously read there with, and the priest should perform the washing ceremony with hot water and the *mantra* running as *sapta te Agni* (11).

The image should be anointed by reading the mantra the *Drupudadiba* and washed over by the priest with the waters ofrivers and sacred pools by uttering the mantras *apohista*, and with the Jem waters consecrated by the mantra *Pabamani* (12). Bathe the image with hot water consecrated by the *Gayitri mantra*, and with water out of the pitchers made of earth from the sacred places and consecrated by the mantra *sanno Devi* and with sandal paste accompanied by the mantra *samudram gaccha* (13). Bathe the supreme god with the five different sorts of earth and sand, and water consecrated by the mantra *Hiranyati*, and with water out of the pitchers made of the anthill earth consecrated by the mantra *Imam mati* (14). Pour out the washings of cereal over the image accompanied by the mantrams *Tadvishnu* and Ja *Oushaditi*, and with bitter drugs dissolved in water consecrated by the mantra *Jajna Jajuayati* and after that with the composition known as the *Panchagabya* by uttering the identical mantra (15). The image should be bathed with waters containing fruits, out of the pitchers respectively situate on the north and the east, with the mantras *Payas Prithibyam* and *Ya Falini Bisvata Chakse* (16). Perform the *Udvartan* (consists in waving lights, flower, or a pice of cloth before the image) ceremony by uttering the *Somam Rajanam* mantra from the right of the image and by reading out the mantra *Hansasuchi* on his west (17). Place the Indian spikenard and fruit of the emblick myrobolan on the head of the image consecrated by the mantra of *Murdhanandiva* and pour over its head the contents of the eighty one pitchers, accompanied by the *mantra* running as *Idam Apati* and anoint the same with sandal paste consecrated by the mantra *gandha duarati* (18—19). The god should be invoked with the following *mantra*. Come O God Vishnu the benefactor of the whole universe. I make obesiance to thee O *Vasudeva*! dost thou accept the portion of the sacrifice, and the thread ring

wound up round the left wrist of the image should be unloosened (20). The similar thread ring round the left wrest of the priest should be untied with the *sukta mantram* running as *Munchmil etc.* The *Padya* (water for washing the feet) should be offered with the *mantra Hirnmayati,* and the *Argha* (preliminary offering of flowers and perfumes) with the *mantra* beginning with *Ato Deva* etc (21). The small metal cups containing honey and known as *Madhuparkas* should be offered with the mantra beginning as *Madhubata,* and the *achaman* (the ceremony of sipping water and of washing lips etc. at the commencement of the worship) should be performed with the *mantra* beginning as *Maiyee grinhami,* and the learned priest should scatter bunches of green grass and pinches of sun dried rice with the *mantra* running as *Aksunami modanta* etc (22). The body of the image should be rubbed over so as to look all aglow, and perfumes should be offered with the mantra beginning as Gundhabati. The garland should be offered with the mantra of Unnayami, etc., and the sacred-thread should be presented with the mantra running as Idam Visnu (23). The two pieces of wearing cloth should be given with the mantra beginning as *Brihaspata Bustrajugmam* and the cloth covering the upper part of the body should be presented with the mantra having the terms *Vidaham* at its commencement, and the cereals and white flowers should be scattered with the mantra running as Mahabrata etc. (24). The incense sticks should be offered with the mantra commencing as *Dhurasi* etc., and the collyrium should be applied to along the eye-lids of the image, with the *Sukta* known as the *Brivata Sukta.* The ornamental *tilak* (tatoo) mark should be impressed on the back of the nose with the *mantra* beginning as *Jajnajajnati* etc., and the garland should be presented with the *mantra* running as *Dirghausta* etc (25). The umbrella should be opened up over the head of the image with the *mantra* of *Indra cchatra*

etc, the mirror should be presented by reading out the *mantra* of *Biraja* etc, the chowries with the mantra of *Bikarna* and the ornaments should be presented by uttering the *mantra* running as *Rathantara* (26). The fans of Palmyra leaves should be offered with the *Bayudaivatya* mantras and Jems should be offered by uttering the mantra beginning as *Munchami to* etc, and hymns should be sung unto the God Hari as laid down in the vedic *Poorusa Sukta* (27). The ceremonies mentioned above should be performed in the case of the installation of this god and of other gods as well and their hallowed pedestals, and the *mantra* known as the Souparna sukta should be read aloud in the time of raising the image, which should be raised by uttering the *mantra* running as *Uttista* etc, and carried to the shed of the divine bedstead accompanied by the *sukta mantra* known as *sakun* sukta and the *mantra* beginning as *Bramha rathadi* (28—29). The priest should lay down in the bed the divine image and the pedestal of the god *Visnu* by uttering the sukta called the *srisukta*, and one beginning with *Ato Deva* etc. (30). A lion, a bull, a fan, a pitcher, a banner, a trumpet, and a lamp constitute what is known as the Astamangala or the eight auspicious combination (31). The priest should make an exhibition of these auspicious combination at the foot of the divine image, accompanied by the repitition of the mantra known as the Gayatri, and the Sukta known as the Ashavasukta. A hearth, a covering pan a dadbika (laddle), a mushal (a rod for thrashing grains) a stone slab (for grinding spices) a broomstick, and other household furniture and uten sils of diet, should be presented to the god. A pitcher filled up with edibles and with gems and a piece of cloth over it should be kept at the head of the bed-stead (32—34).

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CHAPTER LIX.

THE GOD said:—The Adhibasana ceremony of [the God Hari consists in the act of approaching that god, and I shall presently describe the process by which that is to be brought about. The priest should consider himself as the omniscient, all pervading being, and the purest of all conscious subjects (1). He should rouse up within himself, the egoistic conscious energy of his ownself, or in other words, his consiciousness *perse*, (which being possessed of an epithet, or *upadhi* and being apparently qualified by his senses, has determined his individuality in this world), with his intercorporal wind bursting forth in the sound of an omkar; and commune the same with the divine energy dawning upon his innerself (2). The learned priest should realise in imagination that his gross, material body, together with the earth his abode, had been converted into vapour or air, and that too in its turn he should light up in mind with the resplendent *Banhi Bij*. This terrestrial globe mentally converted into an immense mass of glowing fire, should be visioned in mind as transformed into an infinite expanse of ethar, the whole external world, together with all the objects of sense perception, whether earthly or etherial, having been imagined as bereft of their external existence, and existing in the senses only as the five proper sensibles (Panchatanmatra) which should be mentally transformed in their turn, each into its immediate anticedent (4).

The expanse of ether spoken of above, should be thought as merged into the substance of the mind, the mind in its turn as converted into the Ego or the conscious personal individualism, and the personality as transformed into the evolving intelligent principle or the spirit of the universal nature (Mahat), and the nature in her turn should be merged

in that disemdodied indiscredible absolute real in man, which knows no change or modification (5). This real, whose self is the perfect and absolute knowledge, is called Vasudeva, who by means of that indiscrebable energy known as Maya, and with the object of evolving out into this universe, first brought to being the god Sankarsan (literally universal attraction). This Sankarsan emanated from the Absolute Real, who was then a voice or a sound only. The god Sankarsan the universal attraction) in his turn, begat Pradumna (literally light) in the womb of Maya (literally the evolving principle propelling the essence or embryo of the universe) (6—7). Pradumna (light) who was tangible or was possessed of the attribute of touch, begat Anirudha Brahma (literally unobstructed space and receptacle of light). Anirudha possessed the attribute of taste only and Brahma those of smell and light. Brahma and Anirudha first created water; and Brahma laid down the golden eggs (the primordial molecules of matter) in that water, which were constituted of the five material elements, such as the earth, water, light, (heat) air and ether. Imbued or impregnated with the spirit or consciousness, these eggs or molecules generated a peculiar knd of force or energy within themselves, which is called life (8—9). And life in the company of consciousness gave rise to the faculties, the whole combination being known as a living being (Prani). But the *Jib* (the real or the inner being), though somewhat dependent upon and determined by its material constituents, partakes of the nature of the soul or spirit, and is a spiritual entity amidst the five different *pranas* or life winds (10). Intellect came out as a resultant of the combination of the life and the soul with its eight-fold modifications; and out of that proceeded egoism or individuality which in its turn gave birth to mind (11). The mind with its sensations (Sankalpa) brought on the five corresponding sensibles of sound, touch, sight, taste, and smell, which in their turn being joined with the perceptions (Jnan) produced the five

sense organs of skin, ears, nose, eyes tongue and which are called the intellectual sense organs and the five operative ones ; which are the legs, the arms, the speech and the genitals (12—14.)

Now I shall enumerate the five material elements which include the earth, water, light, air and ether, which enter into the composition of the material body of a man which is a microcosm of the whole universe (15). And I shall give you the names of all the mantras which signify and symbolise the principles dealt with above, for their being located (imaginarily) in the different parts of the body (16).

These letters should be imagined as written in fire, and resplendent with a sort of hallowed light, casting no shaddow at the time of locating them in the different parts of the body. The letter *Ma* which is the symbol of the soul or the innerself, should be located as co-extensive with the body of the deity (16). The letter *Bha*, which is emblematic of life, should be imagined as lodged in the epithet, which marks and differentiates the individuality of the god; and the *Ba*, which is a symbol for intellection, should be located in the region of his heart, together with the letter *Pha* which is a phonetic sign for the egoistic consciousness, and the letter *Pa* which stands for the mind as the some total or the aggregate of sensations (17—18). The letter *Na* which is a symbol for the proper sensible of sound should be located in the heart, while the letter *Dha*, which represents the proper sensible of touch, should be imagined as lodged in the face of the image (19).

The letter *Da*, which signifies the proper sensible of sight should be located in the region of the heart, the letters *Jha* the indicator of the proper sensible of taste being located in the pelvic cavity (20). The letter *Ta*, which is symbolical of the proper sensible of smell, should be located inside the regions of the Knee-joints, while the letters *Na* (*Murdhanya*) and *Dha*, should be imagined as impressed

inside the ears and the skin respectively (21). The letter *Da* should be imagined as burning in the eyes, and the letter *Tha* in the tongue, the letters *Ta* and *Inga* being respectively located in the nose and the speech (22). The adept and the initiated Brahmin should locate in the arms, the letters *Jha* which is an emblem of the organ of hands, the letter *ja* in the feet, the letter *ccha* inside the anus, and the letter *cha* in tbe genitals (23). The letter *unga*, which is symbolical of the earthly essence, should be imagined as shining brilliant inside the muscles of the legs, the letter *gha* in the pelvic cavity, and the letter *ga* which is symbolical of the light, should be imagined as illumining the region of the cardaic recesses of the god (24). The letter *Kha* which represents the ærial essence (*Bayutatva*) should be fancied as placed in the nostrils, and the letter *ka* which symbolises the infinite ethar should be located in the cavity of the skull (25). The letter *ya* which ows its origin to the spirit of the sun, should be mentally ensconced in the plexus, situate over the aforesaid organ, and which is named after that deity—hundred and forty thousand rays of light being imagined as shooting forth from the centre thereof (26). The letter *Ma* burning as a star of sixteen points, should be placed in the midst of the circle from which radiate the aforesaid rays of light, and within that, the priest fully initiated into the mysteries of the mantra, should imagine the letter chandrabindu (sign for the nasal sound); and the letter *Ha*, preceded by the *pranaba* mantra Om, should be placed at the centre of the plexus, and the sign of the vowel *U*, should be coupled with the aforesaid *Ha*, so that the whole mantra at the centre would read Om *Hnu*. The mantras which form the energies as it were of the principal one, are, "Om Am *Paramestyatmana* 2, *Am namas Purusatmana* 3. *Om, bam Manonibrityatmana*, 4 *Nam Bishvatmana* 5 Om bām *namas Sarvatmana* (27—29). The first of the aforesaid mantras should be applied to the seat, the second to the cushion, the third to the bed of the

god, the fourth to his drink, and the fifth at the time of his second or final worship. These five mantras are also named as the five Upanishads or five differentt branches of knowledge The mantra *Hun* should be located in the centre, after having contemplated the god Hari who is embodied by the mantras (31). The principal mantra of any particular manifestation of Vishnu should be located at the time of consecrating that image, and after that the general principal mantra of the god Vasudeva which runs as Om namas Bhagabatā Vasudevaya (32). Mental images of the different manifestations of the god Vishnu should be projected by imagination into different parts of the body of the image, such as the head, nose, forehead face, throat, heart, hands, knee-joints and the feet, and each part should have a particular manifestation as its-presiding deity as follows (33). The manifestation known as Keshava should be located in the head of the image, Narayana in the face, Madhava about the neck, Govinda in the hand, Vishnu at the heart, Madusudana at the belly, Tribikrama about the waist, Sridhar about the knee-joints, Hrishikesha in the rightside, Padmanava about the calves and Damodar in the feet. Oh thou Best of the honestmen! the location of the different deities in the different parts of the body as enumerated above shall apply to all the images of Vishnu in any form of manifestation whatsover (34—37). In the alternative the ceremony of infusing life into the image of any particular god or manifestation about to be installed, should be performed with the principal mantra of that particular god head. The first letter of the name of any particular manifestation of a god, should be coupled with the twelve vowel letters of the Sanskrit alphabet, and located in the different parts of the image such as the heart etc, at the time of the life infusing ceremony and only the principal mantra should consist of ten letters. The faculties and principles are to be located in the body in the same order as they are found in the god; and the god Vishnu should be

worshipped in the mystic diagram resembling the shape of a circle described around a lotus flower, with perfumes and other articles of worship (38—40). The seat together with its body and cover, should be contemplated as previously directed, and over that the auspicious *Chakra* or a circle of twelve radii should be imagined (41). The circle should be imagined as having three concentric naves and two circumferences, and Nature etc should be contemplated at the back thereof (42). The sun god should be again worshipped at the ends of the spokes in a twelve fold way, and the moon, with his three fold armies and sixteen phases, should be contemplated therein (43). The priest, who is the inhabitant of that excellent country called the *Madhyadeca*, should contemplate a lotus flower of twelve petals about the nave of the wheel, and in the centre thereof the effulgent energy of the supreme being, *(Pourusha Shakti)* should be worshipped and propitiated. The god Hari should be now located in the image where he should be worshipped with the other gods (44—45). The manifestations of Keshava, etc. should be worshipped with their attendants and *aharum* in due order, with the flowers, perfumes and other articles of worship, and with the mantra known as the *Dvadasha ksari* from the number of letters of which it is composed (46). The priest should worship the *lokepalas* in due order in that circular diagram of twelve radii, and after that the image with flowers, perfumes, and other articles of worship, and the mantra known as the Purusha sukta. Similarly the divine pedestal should be worshipped with the mantra known as the *Srikukta*, after which the sacrificial fire called *Vaisnabanala* should be lighted up (47—48). The wise priest after having performed the *homa* cerem in the fire with the mantras peculiar to the god Vishnu, should consecrate the water known as the water of peace (*Shantyudak*) and sprinkle the same over the head of the image, after which he should perform the ceremony of (*Banhi pranayam*) kindling

up of the sacrificial fire (49). The learned priest should kindle up the sacrificial fire in the fire receptacle on the south with the mantra running as *Agnim Hotam* etc. and in the fire receptacle to the east with the *mantra* beginning as *Agni Agneeti* (50). In the fire receptacle on the north the sacrificial fire should be kindled up with the mantra *Agni Agni Habâmaha*, the mantra to be used on such occasions at large being as Tam *Agni hyagniruchyata* (51). In all the *Knndas orthe* receptacles for sacrificial fire, the fire is to be worshipped with the branches of Palasha trees to the number of hundred and eight, and with the seeds of *Brihi* grass accompanied by the *(pranaba mantra Om* (52). Clarified butter with sesamum orientale should be offered unto the sarificial fire with the mantra running as Om *Bhu*, Om Bhuba. etc; and after that only clarified butter should be offered by uttering the principal mantra; and after that the *homa* ceremony of peace called the *Shanti Homa* should be performed with the composition known as the three Honeys (53). The priest should touch the feet, naval, ears and the head of the god by uttering the twelve letters forming his principal *mantra*, and after having again performed the *homa* ceremony with curd, clarified butter, and water, should touch the head of the god for the second time (54). After having touched the head, naval and the feet, the priest should establish the four rivers, viz., the Ganges *Jamuua* Godavari, and sarasvati by calling the name of each, in due order (55). The rivers should be dried up with the *gayitri* mantra sacred to the god *Vishnu*, and the *charu* or the sacrificial *porridge* should be cooked by uttering the *gayitri mantra*. After that, offerings should be made, and homa ceremonies performed and repast should be given to the *Brahmans* (56). Gold and cows should given to the spiritual preceptor for the satisfaction of the *Samaga* (those who sing hymns of the Sama Veda) Brahmans. The Dikpatis (the guardian deities of

the different quarters of the firmament) should be propitiated with offerings, and the night of the *Adhibasa* ceremony should be spent in vigil and songs in honour of the supreme being (57).

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CHAPTER LX.

THE GOD said:—As regards the installation of the divine pedastal, the length of the adytum should be divided into seven parts, and on the part known as the Brahmabhaga (part sacred to *Bramha*) the image is to be fixed, and should not under any circumstances be placed on the parts which are named after the gods, man and Pichases, and which respectively belong to them. Rather the image should be so posted as not to encroach upon the part or division of the adytum called the part of the winged beings. The pedestal should be carefully fixed off the parts called *Deva Mounshbhags* (Divine and Human divisions), and jems should be inserted or driven into the same, in the event of its being built of stone possessing marks, which place it under the category of the neuter stone previously dealt with (1—3). The *Homa* ceremony should be performed with the mantra sacred to Narsinha manifestation of Vishnu, and the insertion of the gems should be made by uttering the same mantra. The seeds of *Brihigrass*, gems, the compound metal known as *Tridhatu*, iron and other metalic substances and sandal wood, etc., should be inserted into the nine holes starting from the east. The holes should be filled up with the substance known as the *Guggul*, the mantras running as *Chandra*, etc., should be read at the same time (4—5.)

After having performed the ceremony attendant upon the aforesaid insertion of gems, the images should be rubbed over with the bunches of pointed Kusha grass, and Sahadeva (6). Both the inside and the exterior surface of the image should be cleansed and purified with the composition known as the *Panchagabya* (cows-milk, and its curd, cow butter in a clarified slate, and the urine and dung of a cow), and thoroughly washed over with river water and the washings of the Kusha grass (7). The *Sthandila* (sand pavement for lighting the sacrificial fire upon) should be beautifully made of sand, of a rectangular shape, each side measuring a cubit and a half (8). The pitchers should be duly placed in the eight directions beginning with the east, and the consecrated fire should be brought in by uttering the eight letters spoken of above (9). The *Homa* ceremony should be performed into the fire by throwing—the branches of the sacrificial trees, with the Gayatri, and the Tamagna Dyuvi mantra, and clarified butter should be offered into the same hundred times with each of the eight letters of the alphabet thus making in all eight hundred oblations of clarified butter, after which the final oblation should be offered (10). The water of peace (*Shanti Udak*) should be subsequently sprinkled over the head of the image with the bunches of mango leaves, and by uttering hundred times the principal mantra of the god; accompanied by the *Rik* mantra running as *Sreesha Ta jhanayaya* (11). The image should be lifted up with the mantra beginning as "*Bramhajan* and should carried to the front of the divine edifice with the mantra which runs as "Rise Oh lord of Brahma" (Uttista Bramhanaspatā) (12). The god Hari should be carried in a litter towards his divine edifice, accompanied by songs and Vedic hymns sung in a chorus, and should be dropped down at the gate of his palace (13). Women and Brahmins should pour water over the image of Hari, out of the eight auspicious pitchers, and the priest should plaster sandal

paste and other perfumes over his body, by uttering his principal mantra "Obeisance to the god Vasudeva" (14). Subsequent to that, a cloth and the preliminary offering (Argha) should be offered with the mantra of "Ato Deva etc," and in the auspicious moment fixed for the occasion by the astrologers, the image should be placed upon the pedestal simultaneously there with, and the priest should utter the mantra which runs as "*Devasya to* etc." (15). The intelligent priest should place the image on the pedestal by uttering the following mantra. "Obeisance to the supreme being, who though one, admits of a threefold division as the Creator (Evolver), the Preserver and the destroyer, and who fills the three divisions of the universe known as the Heaven, the region of the mortals, and the nether regions, and who is almighty in these three domains;" and make it steady on the same (16). The image should be washed with the composition called the *Panchagabya* (five substances obtained from the cow), in the accompaniment of the mantra which runs as "*Dhruba Dyou*" etc, and the "Bishvataschaksu etc." respectively; and should be bathed with perfumed water subsequent to that (17). The god Hari should be worshipped with all his appertenances as forming one whole. The universal sky should be considered as his embodiment, or in other words his image should be deemed as reflected in the infinite expanse of the heaven, while the Earth should be reckoned as his foot-stool (18). His body should be imagined as composed of firy particles (paramanu, or the divisible parts of an atom recently recognised by the chemistry of the west), and His universal spirit, which pervades through the twenty five *Mahatanmatra Bhuts* (the fundamental components of the universe and of which the universe itself is but the exterior aspect) should be invoked in the image in the following way (19). I invoke the universal soul, who is all knowledge, all consciousness, and all gladness. I invoke thee Infinite consciousness unaffected by the states of waking, and

dream, and who art devoid and independent of body, senses, mind, intellection, life, and egoism; and who dost reside in the heart of every entity from the lowest stratum of Nature to the resplendent *Brahma*, the top of the creating or the evolving principle. Comest thou out from the heart of the universal nature, and takest thy abode in the midst of thy created image, thou supreme deity! Dost thou make this image imbued with thy perfect absolute soul, both its inside and out. Takest thy abode in this image, assuming the body of material essence to the length of eight fingers, endowed with an epithet* (20—22). Having thus invoked in the image, the supreme Brahma, the culminating stage of all light and knowledge, and who is one and absolute in the universe, and having thus made the same imbued with the universal soul by uttering the pranava mantra (Om), (23), the priest should arouse him up and make him hear. The ceremony of *Sannidhya Karana* (act of bringing the god near) consists in the act of telling the mantra by touching the heart of the image. The priest should read out the Vedic mantra known as the Purusha Shukta, and tell in secret the following mantra (24). I make obeisance to thee, O Vishnu, thou lord of the gods, whose soul is perpetual felicity arisen out of its own perpect nature, and whom the universe acknowledges as its supreme lord. Knowledge and science are thy two embodiments, O Lord, who dost follow the energies of the Supreme Brahma. I bow unto thee, O Vishnu, who art the original and disembodied spiritual being without any change or modification, and whom the three virtues such as Sattwa, Raja and Tama can never affect. Dost thou approach this image who art the most magnanimous spirit. Wake up in this image with thy embodiment of knowledge and all thy lotus flowers or divine energies, congregated in this one receptacle of the image (25—27). After

* See note.

having performed the above Sannidhya Karana ceremony, the priest should worship Brahma and the family of other gods, by mentioning the name of each, and the divine emblems and weapons with the respective Mudras bearing their names (28). The presence of the god should be inferred from the *Jatra* and *Barsa*, and the priest should make obeisance to him, and propitiate him by telling the mantra sacred to him, and which is composed of the eight letters stated above. Subsequent to that he should go out of the temple and worship the images of Chanda and Prachanda posted at the door, and worship the image of the celestial bird (Garuda), sacred to the God Vishnu, after having duly installed him at the shed of the sacrificial fire (Agni mandap) (29—30).

The presiding deities of the different quarters of the heaven should be duly invoked and worshipped in their respective quarters, and the priest should instal and worship the other gods together with the image of Bishvaksena and those of the divine conch-shell and ring weapon, etc. (31). Offerings should be made to all the pernicious ghosts, and to the other attendant gods of Vishnu; and remuneration for performing the ceremony should be given to the priest by making over to him the proprietory right of a village, together with a cow and bits of gold (32). Articles such as are necessary for the performance of a sacrificial ceremony should be given to the principal priest (Acharjya), while the remuneration to be paid to the Rittwiks (assistant priests) should be half of that of the former in value (33). Remunerations should be paid to the other priests, and the Brahmins should be sumptuously fed, without any regard to their number, and the *Guru* or the principal priest should offer the benefit of the sacrifice to the *jajaman* or the person at whose instance the same had been performed (34).

The consecrator of an image of Vishnu leads his fathers and progenies to the region of the same divinity. The pro-

cedure, set forth above, should be adopted in the installation of all other images, except that the principal mantra should vary in each case, the mantra of that particular god having had to be worshipped (35).

CHAPTER XLI

THE GOD said :—" Now I shall speak all about the bathing ceremony (*Abavritha snanam*) to be performed after the completion of the sacrifice. The *Homa* (offering of clarified butter into the fire) should be finished with the mantra which runs as *Visnorna tu* etc., and the eighty one pitchers should be duly placed in their proper places, and the god Hari should be invoked, and installed (1), and worshipped with flowers and perfumes. Offerings should be made to the *guru* or the principal priest, and the doors should be duly consecrated according to the rite described below. A piece of gold should be placed beneath the door (2). And the *guru* or the priest after having placed the tender shoots of Oudumbar etc. into the mouths of the eight pitchers, and after having performed the worship with flowers and perfumes, and with the mantra of Om (3), should perform the *homa* ceremony with the branches of the sacrificial trees and fried paddy and the sessamum orientale, and offer the bed and the *Adhar shakteka* below (4). The Gods named Chandra and Prachanda should be located at the bottom of the branches, while the goddess *Laksmi* who is adored by the whole hierarchy of the gods, should be located at the upper part of the Oudum-bar branch (5). The four faced Bramha should be duly and reverenteally accosted and worshipped

by reading aloud the vedic *mantra* known as the *srisukta*. The fruits of *Bel tree* should be offered to him and the remuneration for performing the sacrifice should be given to the principal and other priests (6).

Now I shall speak about the consecration of the divine temple whose doors have been consecrated at the outset, and wherin the image of the god Hari has been duly installed (7). The consecration of such a temple consists in the act of consecrating its heart or adytum. Pitchers made of gold and silver, and a pitcher made of silver only, together with one made of the Indian bell metal should be placed at the foot of the vault of the *badi*, filled with the eight kinds of auspicious Jems, cereals, seeds, iron, and water—with pieces of cloth tied round their necks (8—9). The Homa ceremony should be performed with the mantra peculiar to Nrisinha, and the life should be invoked into the temple with the tattva known as the *Narayantatva* (10). Oh lord of the gods, the life of the temple is to be imagined as partaking of the nature, and the temple itself is to be imagined as possessing the attributes of the god himself (11). The piece of gold should be placed below with the golden pitcher, and remuneration should be given to the principal priest, and the Brambins should be fed (12). Subsequent to that the ceremonies of twisting thread or hanging garlands round the platform, neck, top, and globe of the temple should be performed, and over the globe the metal ring known as the Sudarshan Chakra should be placed, as being emblematic of the knowledge-embodied image of the god Vasudeva (13—14). Or in the alternative a *kalasha* (a conical ornament) should be placed in the place of the globe spoken of in the preceding couplet, on its head the *chakra*, and the eight Bighneshvaras (gods of harm) should be located and worshipped all round the platform of the temple (15). Or in the alternative, O Birthless! the four images of Garuda may be placed in the four quarters of the

Earth. Now I shall deal with the hoisting of flags from the top of the temple at present, by which the evil spirits are destroyed (16). The hoister of a flag from the top of a divine temple resides as many thousand years in the region of Visnu as there are number of atoms in the different parts which constitute the temple (17). Oh sinless! A man derives tens of millions of times more merit by hoisting the flag, since it wafts winds unto the different parts of a divine temple such as platform etc, and hangs round its neck (18). The streamer should be held as the Prakriti (the nature, the wife of God) and the rod itself as emblematic of the Purusha or the subjective principle of the universe. Hear me Oh Bramhan! a temple is nothing but another form of the divine image of Vishnu (19). And now I shall describe to you the different parts of the latter. A body is composed of the five elements such as the earth, water, light, air and the sky, and so in the case of the temple, its capacity (Dharana) stands for the earth (Dharani) which is so called from its capability of holding its internal cavity stands for the sky, the fire, everyday lit up in its inside, represents the fire, and its touch represents the wind, which possesses that attribute (20). The five proper sensibles of a man are also represented in the case of a divine temple which bring on a close analogy between itself and its inmate divinity which is represented as endowed with the attributes of a corporate human being Thus the earthly waters contained in the stone slabs of the temple represent the earthly attributes, its echo stands for the proper sensible of sound, its touch which is rough or otherwise answers for the proper sensible of that denomination in a human being, its colour which may be white or otherwise, stands for the *rupatanmatra* (proper sensible of sight), while the perfumed insence sticks, every day burnt underneath its vault, answers for the *gandha tanmatra* or the proper sensible of smell in the case of a human subject, while the rice and other dishes exhibited before the god in the temple,

furnishes it as it were with the proper sensible of taste (22). The ridge of the vault is the nose of the temple, the two apertures in its two sides, under which lie the exits for men and litters, are to be deemed as its two hands, the arched terrace on its top is to be considered as its head, the conical ornament as its hairs, the neck, as its neck, and the platform over the vault is to be looked upon as its shoulder, the water passages standing as it were, for its anus and the genitals, and the lime plaster for its skin. The door is to be considered as its aperture of the mouth, the image installed in its inside as its life, the pedestal as its vital energy, whose shape should be imagined as its animation, and whose cavity as its inertia, while the image of the god Keshava is to be deemed as its soul, seated on the throne of its heart and viewing the incidents happening within its inside—only as an onlooker like the human soul, and taking no part therein. Thus the analogy between the god and his temple is complete, the latter being held as identical with and only a different manifestation of the former (23—26). The god Siva is to be considered as forming the plinth or knee-joints of the god thus revealed in the shape of a temple, the god Bramha as located on its shoulder, and the god Vishnu at its top (27).

Hear me, O Brahman! describe the consecrating ceremony of a divine edifice by means of a banner. The gods, by hoisting banners impressed with the signs of the divine weapons, conquered the demons (28). The pitcher shaped ornament of the temple should be placed over its oval top part, and the flag should be planted over the same. The rod should measure the half or a third part of the temple or the structure in length. The flag should be impressed in the middle with the mark of a circle of eight or ten radii, the figure of the celestial bird (Garuda) or that of the Narasinha manifestation of Vishnu being worked on the space within the aforesaid circle,—the rod being left always unpainted (29—30).

The length of the flag-rod may be made equal to the breadth of the edifice, or equal to the half or the third part of the terrace (31). Or the same may be made to the length of double the height of the door, being planted at the north, east or the north-west corner of the divine edifice (32). The flag should be made of a piece of silk cloth, of a single or variegated colour, with chowries, bells, and small bells attached to it, and which, thus decorated, is said to be the destroyer of all sins (33). A flag which touches the ground and measures a cubit in breadth at its extremity or has a breadth equal to the quarter of its length at its base, is called a Mahadhaja, and is to be looked upon as the grantor of all human desires (34). A *pataka* (streamer) should have half the demension of a *Mahadhaja*, except that the breadth at its extremity should measure twenty fingers only (35). The Chakra, and the flag with its rod, should have all the above ceremonies, like the image They should be bathed in the sacrificial shed. The priest should duly perform unto them all the rites set forth above except, that of opening up of the eyes 36—37). Then the learned priest should mentally locate in the *Chakra* the *sukta mantras* beginning as *sahasra shirsha* etc. together with the mantra known as the *sudarshan* mantra and the tattva (or the primordial principle known as the *manstattva* or the principle of mind (38). The different manifestations of Vishnu, such as Kesava etc. should be imagined as installed along the spokes of the *Chakra*, which, O thou best of the gods! should be made inbued with life with the mantra of the "*manarup*"s(39). The priest should locate the twenty five fundamental principles of the universe, at the nave and each of the orbits of the wheel (*Chakra*), and at the petals of the lotus flower round which the same is described, and the god Nrisinha, and Bisvarupa at the centre of the lotus (40). Locate in the rod of the banner the supreme being after contemplating therein the living, indivisible, and

the universal soul, whose self is composed of the *sutras*,* and locate the god Hari in the cloth of the banner (41). The energies of the god Hari which are named *Balá* and *Abalà* and which have become jointly manifest in the form of a banner, should be contemplated, and invoked and worshipped in the sacrificial shed, and the Homa ceremony should be subsequently performed unto them in the sacrificial fire receptacle (42).

A golden cone (*Kalasha*) together with the fine jems enjoined to be buried on such occasions in the Shastras, should be placed over the conical ornament at the top of the temple and a Chakra of gold should be placed underneath the same accompanied by the mantra known as the Chakra mantra (43). The Chakra should be washed with mercury and covered over with the Natrapatta (eye-cover) and should be thereafter fixed to its place, the divine manifestation of Nrisinha having been mentally located at its centre (44). Then the *Jajaman* (person at whose instance the temple or the image is consecrated) accompanied by his friends and relations, should invoke and worship the God Hari, by uttering the mantra Om, Ksoum, Nrisinhaya namas, and hold the banner in his hand (45). He should dip the tip of the banner into a vessel full of curd and worship it with the mantra which begins with the word Dhru and ends with the term Fut (46). After that the *Jajaman* should reverentially walk round the temple or the edifice contemplating the god Narayana, and carrying on his head the curd-pot stated above, in the midst of the peals of trumpet and the auspicious notes of the sacred music (47). Then the banner with the rod should be planted and hoisted up unfurled, and the priest who is well

* The aphorsims of the different schools of Sanskrit Philosophy,—and a particular class of mantras are called "sutras".

स्वल्पाक्षरमसन्दिग्धं सारवत् विश्वतोमुखं
अस्तोभमनवद्यञ्च सूत्रं सूत्रविदो विदुः ।

experienced in the religious ceremonies should utter the Sukta which runs as Munchamitu (I let thee loose) etc., and the Astaksari (composed of eight letters) mantra should be read at the time of planting the rod (48). The Brahmin Jajaman should then make presents of utensils, banners and elephants to the Acharjya or the principal priest, and the procedure described above should be adopted in planting banners over the divine temples in general (49). The emblem which is sacred to any particular god, should be planted with his own peculiar mantra. The man who plants such a banner becomes mighty in this world, and a monarch in the next (50).

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CHAPTER LXII.

THE GOD said :—Now I shall describe to you the ceremonies attendant upo the consecration of all the divine images, and shall at first deal with those which precede the installation of Lakshmi and the other goddesses (1). All the rites described above should be performed. The sheds for the purpose of sacrificial bathing and other rites should be raised, the image of the goddess Lakshmi should be fixed on its pedestal, and the eight pitchers full of water should be duly placed as in the previous instances (2). The image should be anointed with clarified butter and washed with the composition known as the *Panchagabya*, by uttering the principal mantra of the goddess. After that the eyes of the image should be made as endowed with sight by reading out the mantra which runs as *Hiranyabarna Harini* (the golden coloured fawn etc.,) (3). The composition known as the three honeys (sugar, honey and clarified butter) should be offered to the goddess by uttering the mantra which begins as *Tnama*

Abaha etc., and bathe her image with water out of the pitcher at the East of the sacrificial shed by reading aloud the mantra commencing as *Ashva purva* etc (4). The image of the goddess should be washed with water out of pitchers situate at the south and the west respectively by uttering the mantra running as *kamosmi* etc., and *Chandra Prava* etc., and the contents of the pitcher at the north side of the sacrificial shed should be poured over its head accompanied by the *mantra Aditya Varna* etc (5). The pitchers situate at the angular corners of the shed, such as the south east, south west, north west, and the north east, should be emptied over the head of the image, by uttering the respective mantras which runs as *Upaituma, kutpipasa, gandharva, manasa kamamakritim*, and *soubarna kardama*; and the image should be subsequently bathed with waters out of the eighty one pitchers dealt with before, by uttering the mantra which begins as Apas srijan ksitin (6—7). The priest should worship the image with sandalpaste, by uttering the mantra begining as Adra Puskarini, and with flowers by reading out the mantras which run as Tanma Abaha and ya ananda, Richa khilam (8). The goddess should be invoked and worshipped in the bed with the mantra known as the shayantea, and her presence should be worshipped with the mantra known as the Srisukta, and consciousness is to be invoked and worshipped in the heart of the image by telling the principal mantra of the goddess (9). The homa ceremony should be performed in the fire-receptacle at the sacrificial shed with a hundred or thousand lotus flowers, and by uttering the mantra known as the srisukta or with the same number of *karabi* flowers as the priest might choose (10). Household furniture should be offered by uttering the mantra spoken of in the preceding couplet, and the consecration of the temple or the edifice should be performed as previously directed (11). The pedestal should be hallowed by reading the mantras, and the image should be

consecrated subsequent to that. At the ceremony of sannidhya karan or *Adhibasa* (making the spirit approach the image) the mantra known as the srisukta should be told in the front of the image, and the ceremony itself should be performed by telling the principal mantra sacred to the goddess *Laksmi*, after having invoked the spirit or consciousness in the image. The priest and the Bramhins should be presented with land, gold, cows and rice. The processes of consecrating the images of other goddesses, are identical with what has been laid down in the present chapter,—such a consecration being always held as leading to heaven and other blessful regions (12).

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CHAPTER LXIII.

THE GOD said:—The consecration of the images of Garuda (bird sacred to Vishnu), Brahma, Narasinha and of the divine emblems such as the Chakra etc. should be made with mantras sacred to each of them, and the procedure to be adopted is identical with what has been laid down in the case of Vishnu. O Brahman, I shall disclose to you the mantras referred to above, in their due order (1). Following is the mantra sacred to the celestial Chakra (ring weapon) of Vishnu which is called the Sudarshana and which being duly worshipped with it imparts victories in war. "Obesiance to the great Chakra weapon Sudarshana which is dreadful to the evildoers. Kill and kill, pierce and pierce, cut through and cut through, O Sudarshana. Devour and devour all the other mantras (incantations,)—eat up and eat up all the evil spirits, threaten and threaten. Hnu Fut (2). Obesiance to Narasinha whose mantras are as follows. "Obesiance to Nara-

sinha Om, Ksoum Narasinha the fierce looking burn and burn, be resplendent and resplendent. Following is another form of the same mantra which is known as the *Patalaksa* (belonging to the nither regions) mantra of that manifestation of Vishnu. "Om ksoum obesiance to Narasinha. who is effulgent with the light of ten thousand million suns, who is provided with teeth and claws hard and strong as the bolts of heaven, and who with his dreadful and dishevelled manes wildly dancing in storm, is manifest as blowing on a trumpet, whose unearthly peals have heaved up the one universal ocean of the millinim, the ocean madly, mightily, dashing rolling, dancing, with its sable energy of destruction over the space where the suns and constellations had been, in a weird dance of the ecstasy of death.

Come O Lord. I make obesiance to thee who safely takest men across all incantations. Be manifest and resplendent with the divine truth O *Narasinha* who is both the universal subjective and the objective. Open thy mouth, and let the infinite vacuum within thyself yawn,—attack and fall upon the universe, roar and roar, and let thy lion-like voice be heard. Cut through and cut through, and drive and drive before thee, and pierce and pierce into, and overwhelm and overwhelm all sorts of incantations (mantras). Dost thou kill, cut and clip, dislodge from its place, cut open and cause to be burst, with thy Chakra weapon showering fire and thunder-bolt in all directions, all the nether regions, the abodes of the demons. Dost thou who art clad in sheets of living flame—Dost thou besiege the nether regions from all the quarters of the heaven with thy arrows of thunderbolts vomitting fatal fire. Draw out the hearts of the inmates of those regions, and forthwith burn and burn, cook and cook, trample and trample, dry up and dry up, and hack and hack the same to pieces, till they are quite subjugated to me. Preserve me O Lord, manifest in the shape of Narasinga (a man and a lion). Preserve me O Vishnu, from

all dangers and incantations. Hung Fut, Obesiance to thee Fut to the nether regions, Fut to the Asuras, Fut to the forms of incantations, Fut to the incantations themselves. This is the mantra of the Narasinha manifestatien of Vishnu, which imparts success and grants fulfilment of all desires (3). The image of the celestial Garuda, who has bound up in spell the whole universe, should be established by uttering the mantra stated above, and which is called the *Tralokyamohan*, mantra the charmer of the three regions (of the universe). The image should be made as possessing two or four arms, and in the former case as carrying a mace in the right hand, the left being folded up in the attitude of giving benediction (4). The upper left arms should be equipped with a Chakra and the conch-shell which should represent the celestial *Panchajanya*, sbould be placed in the hand below the same, the two right hands being provided with Sri and Puṣhti together with Bala and Bhadra (5). The images of Vishnu, Bamana, Baikunta and Hayagriba should be installed either in a mandap or an edifice (6). And similarly the different incarnations of Vishnu such as the Fish, etc., who are to be installed in water. The images of Sankarshana, Bishwarupa, and the falic emblem or the image of Rudra, together with those of Ardhanarisha the god with a body (half woman, half man), Hari, Shunkar, Matrikas, Bharaha, the sun, Planets, Binayaka Gouri, Dikpalas, Bala, and Abala should be similarly established in a temple or an edifice (6—9).

Now I shall describe the consecration ceremonies of books and the mode of writing them. Having worshipped the book, with its letters and pages on a cushion made of *Shara* leaves, placed on a mystic diagram known as the Svastik, the spiritual preceptor, the goddess of learning and the god should be worshipped in their turn (10). The jajaman (the person at whose instance any ceremony is performed) should contemplate the spiritual guide, the learing and the writer of the manuscript, and the goddess Padmni after having written

the five stanzes, on a silver plate facing the east. The pen should be of gold, and the letters written with it on the occasion should be of the Devanagara character. The Brahmans should be sumptuously fed, and money remunerations should be given to them as much as the jajaman could afford (11—12). Men should write the *Puranas* or books of of the sacred literature after having first worshipped the spiritual guide, the learning and the god Hari, and in the mystic diagram (mandal) at the north east as previously directed (13). The book should be seen reflected in water in the pitchers as here before described and should be placed in the bed, the ceremoney of endowing it with eyesight having been performed (14). The Vedic Purusha Sukta and the *pranāba mantra* (Om) should be mentally located in the book, and with which it would become sentient as it were. The sacrificial porridge should be cooked subsequent to that, wherewith the priest and the brahmins should be fed, and money remunerations should also be given to them. The book is to be carried in a litter, or on an elephant round the city, and should be established and worshipped on its return, in a temple or an edifice, wrapped up in a piece of cloth, it being compulsory to worship the book both before and after reading (15—17). At an auspicious moment the book should be read out for the peace of the world, and the jajaman and such like persons should sprinkle water over a chapter of the book (18). The merit, O Brahman, of presenting a book to a *brahmin* is interminable, like the giving away of a cow or of a plot of land, as the gift of knowledge is held to be the gift her excellence (19). Oh sinless son of *Brahma*, the merit of giving a book to a Brahmin ensures to the donor a residence in the region of Vishnu for as many thousand years as there are letters in the collection of palmyra leaves which form the same. The man who makes a present of a book on the Pancharatra philosophy or of one belonging to the group of *Puranas*, carries up with him, his twenty one

different families of relations into the region above, and subsequently becomes merged in the supreme Brahma, the supreme principle of the universe (20—21).

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CHAPTER LXIV.

THE GOD said:—Now I shall speak to you about the consecration of tanks and ponds, wherein the good god Varuna, who is indentical with the god Soma, and who is but another manifestation of Vishnu, is to be looked upon as revealed in the form of water (1). The universe is permeated with the energy of the god Agni which is called the fire, and the water which is Vishnu himself is to be looked upon as the cause which brought the universe into being. The image of the god Varuna (water-god) should be made of gold, silver, or of jems, and he is to be represented as possessing two arms and seated on a swan, carrying a snake-noose in his left hand, and folding the right in the attitude of giving encouragement (Abhaya), with the hosts of rivers and serpants following in his heels (2—3). The platform or the earthen elevation within the sacrificial shed should contain the receptacles for the hallowed fire, excavated in its middle, and a pilcher with a Karaka (stone) in its inside should be placed in honor of the sea-god Varuna, at the gate of the sacrificial shed (4). At the door of the fire receptacle, which may be of a semicircular shape, or of the classes which pass under the denominations of sastik or Bhadrak respectively, pitchers full of water should be placed for welcoming as it were the hallowed, sacrificial fire (5). The priest should touch the image of the sea god *Varuna* by uttering the *mantra* which runs as *Yaya shata etc,* and

subsequently anoint the same with clarified butter by reading the principal mantra exclusively belonging to the same god (6). Subsequent to that he should wash the eight pitchers with the hallowed consecrated water by uttering the mantra beginning as *Shano Devi*, and pour sea water into the one situate at the eastern side of the sacrificial structure (7). The water of the river Ganges should be kept in the pitcher at the south east, rain water in the one at the south, fountain water in that at the south west, river water in the pitcher at the west, water obtained from a river with a masculine name at the north west, water containing solution of vegetable matters in the one at the north, while the waters obtained from the sacred pools should be kept in the pitcher placed at the north east corner of the sacrificial platform. In the event of all the above being not available, river water should be poured into all the pitchers consecutively with the mantra beginning as cultively ect, and the priest should mentally endow the same with eye sight by reading out the mantra which commences with the terms *Durmitriya* etc., and by anointing the eyes with a composition of honey sugar and clarified butter (8—10). After having evoked the sight by imagination into the eyes of the image, the priest should receive from the *Jajaman* (celebrator of the solemnity) the present of a golden cow, and pour water over the head of the imaged Vishnu out of the pitcher at the east by uttering the mantra which has in its beginning the terms *Samudra Yasta* etc. (11). Then the contents of the remaining pitchers should be emptied over head of the image in the following way and order, viz the Ganges water should be poured out by uttering the *mantra* commencing with *Samudram Gaccha* etc., the rain water with the *mantra* running as *Soma Dhanu etc.*, the stream water by reading out the *mantra* starting as *Davirapo* etc., and the *nada* water by repeating the mantra commencing as *Pancha nadyata* (12). The water containing the solution of vegetable matters

should poured out on the head of *Varuna,* accompanied by the mantra having at its begining the terms Udvita (vegetable) ect., the waters obtained from the sacred pools should be let fall by uttering the *mantra* known as the *Pabamani,* and "*Apohista*" etc., is the mantra which should be repeated at the time of bathing the image with the composition called the *Panchagabya,* "*Heranyavarna*" (golden colour) ect., being uttered while washing it with the washings of gold (13). The mantra "Apo Agni" (fire is water) etc. should be used while the divine image would be bathed with the rain water. The Byahriti mantrans such as Om Bhu, Om Bhuba, ect. should be repeated on the occasion of washing the same with the well water. The tank water should be consecrated with the mantra of Varunadvi etc. before it could be poured out the image (14), while the contents of the eighty one stone jars should be emptied on its head, accompanied by the mantra running as *Apodevi* etc. and the priest should subsequently offer him the first oblation (Argha) by uttering the mantra beginning as *Varunsya* etc. (15). The cups containing honey should be offered with the *Byahriti mantras,* the cloth with the one beginning as Brihaspati, the sacred thread with the mantra of the "*Varuna*" etc; and the cloth for the upper body with the *pranaba* mantra (Om) having been repeated (16).

The priest should offer flowers, chowrie, a mirror, an umbrella, a fan, and a banner by uttering the mantra of "Yadvarunya," etc., at each instance (17). The image should be raised up, and the principal mantra of the god should be repeated at the time; the image should be besought to get up by uttering "Rise up. Oh God etc." and the priest should perform at night the *Adkibasa* ceremoney unto the god as previously stated and invoke his presence by uttering the mantra which commences with the terms "Varunam etc. and worship him after all with the mantra beginning as "*Yadvarunyam* (18). Fancy the image as endowed with

ife by uttering the principal mantra of the god, and again worship him with sandalpaste, etc. After that worship the fuels of the hallowed sacrificial fire in the fire receptacle on the platform, with the sandalpaste etc., as before and by repeating the "*pranaba* Om" which is the first mantra of the *Vedas*. Milch the four cows, prepare the sacrificial porridge of barley and perform therewith the *Homa ceremoney* in the sacrificial fire just then lighted up (19—20).

The invocation is to be performed by uttering the Gayatri mantra, or the mantra beginning as Om Vu, Om Vuba. Om Sva etc. (Byahriti). The *Homa* ceremony is to be performed unto the Antariksakas by uttering the mantra *Suryaya, Prajapataya, Dow svaha,* and similarly unto the Earth goddess, Dehadhriti, Svadhriti, and Rati, the gods *Ugra, Vima,* and *Roudraka* being propitiated with the *homa* ceremony performed with the mantra Ya Ramatyai, etc., (21—22). The gods Vishnu, Varuna, Dhata Rayasposa Mahendra, Agni, *Yama, Nairita Varuna, Vayu, Kuvera, Ishana, Brahma* and *Jaleshvar* should be propitiated with oblations of the *homa* by mentioning the word *svaha* after the name of each of the above gods, the words *tadbiprasati* being appended to the name of the god Vishnu at the time offering oblation to him (23—24). The *homa* ceremony unto the god *Soma* should be performed six times by uttering the mantra *Soma* Dhano etc, and also the mantra running as Imam māti, Thrice the *homa* ceremony is to be performed by uttering the mantra Apohista etc. and once with the mantra beginning as *Ima Rudra* etc (25). The learned priest should offer oblations in all the quarters of the heaven, and worship the image with flowers and perfumes, and subsequently place the same in the midst of the mystic diagram (26). The image should be worshipped in turn with perfumes flowers and golden flowers etc, and the prist should lay out eight such raised squares of sand, measuring a cubit each (which are generally used for the location of the

sacrificial fire) facing the direction in which lay the tank, then to be consecrated. The sacrificial fire should be lighted up on the squares above described and the oblations of clarified butter should be offered in them hundred and eight times. Subsequent to that the priest should cook the sacrificial porridge made of barley, and perform the Homa ceremony with the same, sprinkle water over the head of the image, and perform the ceremony of evoking life into its interior (29). The god should be contemplated as accompanied by the goddess Gouri and attended upon by the spirits of rivers, bearing both masculine and feminine names, and the ceremony known as the *sannidhyakarana* (act of bringing near) should be performed after having worshipped him with the mantra begining as "Om obesiance to the god Varuna" (30). The image should be carried round the village or the town on the back of an elephant, the eight auspicious things described before forming part of the procession, and should be subsequently immersed in the water of the pitcher, containing a solution of honey, sugar and clarified butter, the mantra running as "*Apohista*" etc., having been simultaneously read therewith (31). After that the image should be buried unseen in the midst of the tank, and the priest after bathing should contemplate the god of water as standing on an universal sea, on which the ashes of creation consumed by the essence of fire are moving about (32—33). Then the sacrificial post *(yupa)* which might be of a rectangular, octagonal or rounded shape, and which should be made of wood held sacred to the sacrifice, should be driven into the centre of the bed of the tank (*bapi*) *puskarini* (pond) or taragh, its lower end being plated with gold, the part driven into the ground being fifteen cubits in the case of a tank and twenty and twenty five cubits respectively in the two tatter cases (34—36). In the alternative the post could be driven into the centre of the sacrificial shed, covered over with a cloth, and furnished with a banner, at the top

the mantra to be red out on the occasion being "*Yupabraska*" etc, (37). After having worshipped the same with flowers and perfumes, the priest should perform the ceremony known as the *Jagacchanti* (conveying peace to the universe,) and the consecrator should make a gift of cows, golden utensils, and proprietory rights in grounds to the priest, give money to the Bramhins, and sumptuously feed all the other persons present, and should pour out the composition known as the *Panchagabya* into the water of the tank by reading out the mantra. "Be gratified with the water of this tank all ye created beings!—ranging from the lowest animal to the god Bramha—the highest in the heirarchy of the spiritual beings, who may be in need of water (38—40). Sprinkle the water of peace (*shantitoas*) consecrated by the Bramhins, together with the hallowed waters of the sacred pools, make gifts of cows to the bramhins, feed with rice all the comers irrespective of cast, creed or nationality. A man who consecrates a reservoir of water acquires in a single day a merit ten thousand times more than the person who performs thousands of thousands of the sacrifice known as the *Ashvamedha* Such a man, blissfully resides in heaven for the eternal time and never goes to hell. The consecrator can commit no sin (as cattle and other thirsty animals drink out of his consecrated pool) and goes to heaven, for the person who makes an endowment of water is supposed to attain the merit of making all gifts (41—44).

CHAPTER LXV.

THE GOD said:—Now I shall discuss the way of building the blessed halls in front of the divine temples and

of other things connected with the same. After having tested the ground on which the hall is to be built, the priest shall perform the ceremony known as the *Vastujaga* (*lit* the sacrifice in connection with the consecrations of households) (1). The halls may be built after the model the consecrator likes, and the images of gods he likes to instal therein, may be installed within them, without any reservation whatever, except that such buildings must not be constructed on the crossings of roads, nor in the interior of a villages, nor on props or pillars so as to have a hanging or ærial aspect (2). The endower of such a building becomes free of all sins, and resides in bliss in the region of heaven by raising up his progenies and departed manes to the level of his own spiritual perfection. A *saptavoum* hall sacred to the god Hari should be built in the following way. The same rule holds good in building temples of the gods, as in the case of erecting mansions of the kings. The banners etc. should be planted in the different quarters of the heaven starting with east as previously directed. The edifice should be built of a quadrilateral shape, not having had sides or walls built at tangents to each other. The building should consist of three or two courts or yards or should contain a single row only; and its entire breadth should not be made abnormally large, as a comparatively greater breadth is deemed harmful, and an undue length of such an edifice is said to bring on ill health to the consecrator. The length and breadth should therefore be made of equal measure (5). The hall should be consecrated with all the ceremonies which are consequent on the installation of a divine image. The consecrator should rise up alert in the early morning and bathe in water containing a solution of the drugs known as the Sarvousadi. Subsequent to that he should enter the hall decked with pitchers and arches, with his one hand placed on the back of a cow. The brahmans should be sumptously feasted with sweet meats, and the astrologers should be worshipped and congregated in the

hall, where the following mantra of prosperity should be read out. "Be thou glad O mother Earth, with all the Vasus (a class of demigods) and all the people inhabiting thee. All glory to thee Goddess, who once knew the Rishi Vasista as her lord, and who once formed the property of Vargaba, and who givest all success to men her offsprings! Goddess perfect in thyself, and who once was in the possession of Angira, dost thou grant me my hearts desire. Fill my mind with bliss mother blissful—Thou who possessest all seeds, all gems, and all cereals within thyself. Glory to thee thou gladsome goddess of colour and beauty thou who art the daughter of the God of creation, and whose bosom appears so very smooth and flat to the onlookers! stayest thou here in bliss in this room, thou goddess of fortune and good deeds, stayest thou in this room thou goddess of majesty—Thou blissful, beautiful daughter of Bhargaba—the goddess of wonder and mystery, bedecked with the scented garlands—Thou who art ever resplendent and everywhere worshipped, grantest thou prosperity to this world. Increase the progeny of brutes for the comforts of man—Goddess! thou whom the holy mendicants (lit-masters of monasteries) Kings and the patriarchs possess. I establish thee Oh thou goddess of bricks, who though incomprehensible, shapeless and perfect in thyself dost yet assume a distinct shape, dost thou grant me prosperity (6—23).

CHAPTER LXVI.

THE GOD said:—Now I shall describe to you the process of consecrating the images of all the gods and spiritual beings such as the *sun*, the *Vasus*, the *Rudras* the

sadhyas, the *Ashvinas* and the Rishis (sages) etc., with the special features of the ceremonies to be performed on the occasion of the installation of each of the above images (1—2). The first letter of the name of any particular god should be coupled with the long vowels and consonant letters of the Sanskrit alphabet, which blended with the sign of the nasal sound would give the principal mantra of that particular god, and which preceded by a pranaba mantra would be the mantra of his obesiance (3). The image of each god should be installed and worshipped with his own principal mantra, especially the image of the holy saints who had lived a life of austere penance in hermitages and monasteries (4). Now I shall speak about the penance of fasting for a month and of the one which ends on the thirteenth day from its commencement. A stone slab together pitchers made of Indian bell metal, and carrying in their mouths the articles previously described, should be placed in their proper positions according to the rule as enjoined in that behalf in the books of sacrificial rites (5). The worshipper should prepare the sacrificial porridge with barley, Bramhakurcha and the condensed milk of a particular class of cows known as the "*Kapila*" and by uttering the *mantra* which runs "*YadVisnu*" etc, (6). The porridge should be stirred up with the sacrificial laddle, and the pranaba (Om) should be simultaneously read therewith which should be thought as holding the vessel of the porridge firm in its place. The god Vishnu should be invoked and worshipped and the Homa ceremony should be performed unto him with the mantras respectively commencing with the terms "*Om Vu*," "*Om Bhuba*," "*Om Sva*" etc, and "*Tad Biprasati, Bishvata Chaksn, Vur agnaya* and also with the *pranaba* (Om) and the *Gayatri* mantra (7—8). The priest should also separately perform the *Homa* ceremony with the mantras running as *Suryaya Svahu*, (oblation to the sun with obesiance) *Prajapataya Svaha*

(oblation to the god Prajapati or the lord of creation with obesiance), *Antariksyaya svaha* (oblation to the god of the intervening region between the heaven and the Earth with obesiance), *Dyousvaha* (oblation to the Heaven with obesiance), *Bramhana Svaha* (oblation to the god Bramha with obesiance) and also with the mantras running as *Prithibi Maharajaka*, and Somam *Rajanam* unto the god *Indra* and his companion deities of the different quarters of the firmament, after which the offerings known as the *Digbalis* should be offered with the remaining portion of the sacrificial porridge (9—10). Eight Hundred sticks of the sacrificial *Palusha* tree, dipped in clarified butter should be offered in the fire, and the eight oblations of sessamum orientale known as the *Irabati* (watery) *Tilastakam* should be thrown into the same, accompanied by the mantra called the *Purusha Sakta* (11). Subsequent to that the attendants of the gods, Brahma, Vishnu, and Isha should be propitiated with homa offerings, and similarly the deities of the planets and the presiding spirits of the different quarters of the firmament (12).

Homa oblations should be offered to the (souls) of the) mountains, rivers, and oceans, and three oblations, each of a sacrificial spoonfull of clarified butter should be offered into the fire accompanied by the Byahriti mantra of Om Vu, Om *Bhuva*, Om *Sva* (13). The god Brahma should have a homa offering made with the mantra known as the Vaisnava mantra and ending with the word Bousat, the oblation being composed of a spoonful of the sacrificial porridge mixed with the composition known as the five substances from the cow (Panchagabya); and the *Daksina* (remuneration for performing the sacrifice) should be given to the Acharjya or the principal priest (14). The learned should conclude or terminate the penance of a month's fast by making gifts of a dish full of sessamum orientale and containing a piece of cloth and gold together with a cow

with ornamental trappings, and by uttering the mantra which runs as "Be pleased with these presents Oh Vishnu (15).

Now I shall, fully speak about the performance of another set of religious rites or ceremonies than the one of a month's fasting, described above. The God Vishnu should be worshipped and the particular kind of sacrificial porridge known as the *Vaisnaba Charu* should be prepared, with rice, sessamum, *Nibar* seeds, and clarified butter, or with barley or the seeds of Shyama grass and clarified butter, and the *homa* ceremony should be performed by uttering the mantras known as the Matri *mantras*, and after that similar Homa-oblations should be offered to Vishnu and the other *masapas* by offering twelve shoots of the *Ashvattha* tree dipped in the sacrificial clarified butter accompanied by the twelve mantras such as, Om Visnaba Svahà (oblation to the god Vishnu with obesiance), "Om Visnaba *Nivuayapaya*" Svaha," "Om Visna *Cipivistayaya Svaha*" "Am *Narsin haya Svaha*, Om *Purusottamaya Svaha* (18). Subsequent to that the twelve *Homaic* oblations are to be offered with the *rarata* mantra of the god Vishnu, and twelve more such *Irabati* offerings with the sacrificial porridge prepared in honour of that god (19). Similarly the *Homa* ceremony should be performed with the oblations of clarified butter, and also with the mantra which runs as *tad biprasati* after which, the last offering should be offered and the ceremony should be closed with the three final oblations (20). The *Anubak* (compilation from the Rich and Yajur Vedas) mantras should be repeated and the sacrificial porridge should be prepared in a copper vessel by uttering the *pranava* mantra "Om". Then the twelve Brahmins whose respective duties were to gaze at each of the nine planets* which herald the months and the different seasons

* कुजः शुक्रः बुधेन्द्रर्कः सौम्यशुक्रावनिभूपाम् ।
जीवार्कीभानुजेज्यानां चेत्राचिस्फुरजादयः ॥

of the year should be feasted with the priest who would from the thirteenth Brahmin in the assembly. Thirteen pitchers containing sweet water together with thirteen umbrellas, garments, gold chains and thirteen pairs of shoes should be given to them (21—23). A path should be laid out for the cattle so that they might freely move about aud stroll in comfort, and the sacrificial post should be driven into the same after the consecration thereof (24). The house holder should consecrate a yard where water would be distributed, such a yard should measure ten cubits at the least and he should enter the same after celebrating therein the *Homa* ceremony according to the directions previously given (25—26). All the creatures should be continuously feasted with boiled rice, etc, and money remunerations should be given wise to the Brahmins as far as the means of the consecrator would admit of. A consecrator of such a garden perpetually resides in heaven and comfortably strolls in the fields of the elysium (27). A man who builds a monastery goes to the blessed region of *Sva* and afterwards lives in the same sphere with the king of the gods (*Indra*), and similary the man who makes an endowment of a place where water is distributed, lives in the same region with the water-god *Varuna* (28). The man who builds a bridge of bricks for the use of the public, lives in the highest heaven (*Golaka)* and the man who lays out a cattlepath lives in heaven also, and lastly a man who practises austere penances in the honour of the god Vishnu, becomes absolved of all sins (29). A man who consecrated an edifice to a god, lives in heaven as long as the universe exists (30).

CHAPTER LXVII.

THE GOD said:—Now I shall describe to you the process of replacing an old image. The priest should bathe the image with all the ornaments on. A divine representation which belongs to the Achala or the fixed class, and which has become old, should be unearthed and stowed in a room, while the one, which has become extremely time-worn, should be rejected. A stone image which has become broken or disfigured, should be cast aside, a new one possessing all the attributes and bearing all the characteristic marks of its predicessor, should be installed in its place, all the *tattvas* having been consecutively merged into the fundamental principle of the universe by the priest according to the process of merging fully dealt with in the Chapter 59, (1—2). The priest should unearth the image after having performed the Homa ceremony by uttering thousand times the mantra sacred to the Narsinha manifestation of Vishnu. An old image made of wood should be reduced to ashes by fire, while one of stone should be cast into the water (3). An old image made of metal or gems should be carried in a vehicle wrapped in a piece of cloth and drowned in deep water or in the sea, accompanied by the notes of the sacred music (Indian) and money remunerations should be given to the priest who would officiate at the ceremony. A new image should be consecrated and installed in the place of the old one, made of the same substance and having the same dimensions as the latter, great merit being attached to the dredging and reexcavation of old wells, tanks and the large and artificial reservoirs of water (4—5).

CHAPTER LXVIII.

THE GOD said:—Now I shall describe to you the nature of the feast which ought to be celebrated after the consecration and installation of each image, and which should commence in the night of the day of celebration, and last for one, three or eight consecutive nights, as consecration without the celebration of such a feast is to be deemed as bereft of all merit (1). The feast should be celebrated when the sun enters the solstitial or the equinoctial points, in the bed-chamber or garden-room in favour of the person at whose instance the ceremony is performed, with the sowing of auspicious seeds and the notes of sacred music (3).

A *sarab* (earthen saucer) a small water-pot, and a small raised bank or embankment are the most convenient pots or places for growing on the above seeds, which comprise barley, shall-rice, sesamum orientale, mudga, *Godhuma*, and white mustard, *Kulathva* and *Mas* and which should be well washed before sowing. Offerings should be made in all the quarters of the heaven starting with the east, to the god Indra and his companion deities and to Kumada, and all the other spirits, and lighted lamps should be carried round and round the edifice, as the gods and spirits mentioned above, propitiated by such illumination, visit the place by assuming the shapes of men (4—6). The man who carries such lamps, attain the merit of an Ashyamedha sacrifice at each step of his circumbulation round the divine edifice. The priest on his return therefrom should thus inform the image of the Jatra ceremony about to be performed. "O thou best of the gods, be pleased to start on pilgrimage or on thy blissful peregrination to-morrow, and be pleased to advise us to make arrangements for the same (7). The fete should be commenced after having thus asked the permis-

sion of the imaged god in the temple and the divine platform should be decorated with beads and the new-born shoots of trees (9). The four pillars should be erected and in the midst of that the image should be placed over the mystic diagram known as the svastic, or on the painted representations in the case where the celebration would be for the fulfilment of any desire on the part of the celebrator; and the *Adhibasa* (the act of making the spirit or the god approach the image) ceremony should be performed therein with the mantras sacred to the God Vishnu (10). The image should be anointed with clarified butter by reading aloud the principal mantra of that god, and should be placed under an unbroken jet of that substance all through the night (11). A mirror should be presented before the image and the rite of waiving light before it should be performed accompanied by holy songs and the notes of the sacred music, and the image should be worshipped with flowers, and perfumes, and by waiving chowries and lighted lamps before the same (12). Turmeric, Mudga, Saffron and powdered Shukla should be placed on the head of the image, but a man acquires all the merit by putting clarified butter on its head as one derives by puttting all the above substances (13).

After having bathed the image and having installed the same in a carriage, the officers of the king should take it to the riverside with the priest after having opened an umbrella of state on its head, amidst loud shouts and acclamations (16). Eight miles down the river, a platform should be raised on the bank, and the image should be taken down from the carriage and deposited thereon (15). The sacrificial porridge should be prepared, and the homā ceremony should be performed with that sweetened sacrificial rice gruel, and the sacred pools should be invoked therein by repeating the Vedic mantras which are known as the Ablinga mantras (16). The image should be again worshipped with the principal oblations by uttering the Apohista

and the Upanisad mantras after having performed the rite of purification (Aghamarshan) in water (17). The preceptor should bathe with the elites and the Bramhins and place the image on the platform after having taken it out of water, which should be again worshipped and brought back to the temple the same day. The priest should worship the god as revealed in the fire, which imparts both enjoyment in this world, and salvation in the next.

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CHAPTER LXIX.

THE GOD said:—Oh Bramhan hear me describe in detail the festival of bathing. The pitchers should be placed over the mystic diagram inside the bathing shed, and first of all the God Hari should be contemplated and propitiated with the Homa ceremony, which may consist of a hundred or thousand oblations including the final or completing offering (1—2). Then the articles essential to the bathing ceremony should be collected and the pitchers wheeled into their proper places along the mystic diagram and the rite of *Adhibasa* should be performed in the strings tied round their necks (3). The mandal or the mystic diagram spoken of in the preceding couplet should be a square divided into eleven chambers or compartments, and the sacrificial porridge should be placed in the centre thereof, the sides having been made clean and smooth (4). The nine angular divisions of the diagram commencing with the east etc, should be filled in with powdered *Shali* rice and a pitcher should be brought to that place by exhibiting the *mudra* (folding of the fingers in a particular attitude) known as the *Kumva*

Mudra (5). Bunches of (Darva) grass should be immersed in the same by uttering the *Pundarikaska* mantra, and a pitcher containing water together with all sorts of precious stone should be placed in the central chamber. Barley, seeds of Brihi grass, sesamum, Nibar seeds, seeds of Shyama grass Kulathapulse, Mudga pulse, and white mustard seeds should be cast in all the eight directions. Out of the nine pitchers placed in the eastern chamber of the mystic square, the central one should be filled with clarified butter, the remaining eight having been filled up with the decoction of Palasha, Acvatha, Nyagrodha, Bilva, Odumbara, Shirisha, Jambu, Shami, and Kapithva trees. Similarly the middle one of the nine pitchers placed in the south east chamber of the square should be made full of honey, the remaining eight having been filled up with the earth dug by horses or loosened with the horns of cows, and the tusks of elephants out of the bows of mountains and the banks of the Ganges or of the other rivers and sacred pools (10). In the chamber at the southern corner of the square, the pitcher at the middle should be filled up with the oil of the sesamum Orientale while the remaining eight pitchers should respectively contain, a *naranga*, a *Jambir*, a date fruit, a *mridvik*, a coconut, an areca nut a pomegranate, and a *panas* (11). Similarly in the south western chamber of the square, the pitcher at the middle should be filled up with thickened milk, while the remaining eight should respectively contain saffron. Nagflower, *Champaka*, *Malati Mullika*, *Punnag*, *Karaber* and the flower known as the Mahatpal (12—13). In the western chamber of the square the middle pitcher should contain a cocoanut at its mouth while the rest of the eight pitchers should be filled up with waters obtained from rivers bearing both masculine and feminine names, and also from tanks, wells, seas, streams, and with water obtained from the river Ganges together with rain water and water stored up by accumilating dews of the heaven (14—15). Similarly in the north-

western chamber of the mystic square, the central pitcher should contain a bunch of plaintain, while the remaining eight should contain *Sahadevi Koumari*, *Sinhy*, *Byaghri*, Amritam (Aconitum Nap) *Visnuparni*, *Shatashiba*, and *Bacha*, which jointly fall under the category of the divine medicinal plants (16). In the east and the north chamber, the middle pitchers should be filled up with curd, while the rest should contain the drugs which are called the Sidhadrabyas, and which are Patra, Cardemon, Ila, Kustha. Balak. Sandal, Lata, Kasturi and black Agollochum (17—18). In the north east chamber, the middle pitcher should contain the consecrated water for the absolution of sin, while the rest should contain, Chandra, tara, Shukla, Girishar, Camphor, Sherin and jems etc. (19). They should be raised up, and anointed with clarified butter and perfumes, the *homa* oblations having been offered in the sacrificial fire (20). Sacrifices should be made in honour of all the Vutas, and the celebrator after having given remunerations to the priest and the Brahmins, should spread out a sumptuous feast for all comers, after having installed the god with the Munis and the other divinities. Having thus bathed the god, the feast of bathing should be celebrated. A man who bathes the god with eight pitchers of water, attains all fortune. By performing the Abavritha bathing ceremony, the feast is made complete. After the completion of such a ceremony the marriage festivals of the goddess Lakshmi or Gouri should be celebrated (21—23).

CHAPTER LXX.

THE god said :—Now I shall speak about the consecration of trees, which imparts enjoyment in this world and salvation in the next. Water containing solution of the drugs known as the *Sarvousadhi* should be poured over the heads of trees from whose boughs garlands should be hung down, and which should be plastered over with rice paste and covered over with pieces of cloth. The ceremony of *Karnabedha* (perforation of the balls of the ears) should be performed unto them, with needles made of gold (1—2); and on the masonry platform around them, the *Adhibasa* rite of the pitchers should be celebrated. Offerings should be made in honour of the god Indra and his companion deities, and the Homa ceremony should be performed unto Vanaspati The Earth goddess should be invoked out of the hearts of trees by uttering the *Abhiseka* mantras. The renowned Brahmins should pour water over the head of the consecrator by uttering the Rich and Yajur Veda mantras, and the mantras which are sacred to the sun and the seagod Varuna, together with those which are called the *Mangal* mantras. The consecrator wearing all the ornaments should make gifts to the Brahmins of cows, clothes, ornaments and proprietory rights in land. For four consecutive days the Brahmins should be feasted with the thickened milk among other things. The Homa ceremony should be performed with the branches of Palasha tree, and handfuls of sessamum orientale. The sacrificial priest should have remunerations double in value to what should be given to the other Brahmins and the mystic sacrificial diagram should be drawn according to the directions priviously laid down. The consecration of trees and gardens imparts the highest

merit to the consecrator and absolves him of all sins and demerits. Now I shall describe to you the process of worshipping the sun, Ganesha, Gouri and other divinities belonging to the family of Hara as told by the latter to the god Skanda (3—9).

CHAPTER LXXI.

THE GOD said :—First I shall speak about the worship of *Ganesha*. The *nyasa* (act of mentally locating a mantra or an image in the different parts of the body) is to be performed as follows. *Ganaya svaha* (obesiance to Ganesha) in the heart, *Akdanstraya Svaha* in the head, *Gajakarnina svaha* in the tuft of hair on the head, *Gajavaktraya svaka* as armour, Mohadaraya svaha in the eyes, and Sadantahastaya svaha as the weapon. The god gana, the preceptor, Paduka, Sakti and Ananta are to be located below the principal joint and *Sadan* in the part above that: The Pitha *Saktis* such as Jvalini, Nanda, *Surasha, Kamrupa, Uadaya, Kamvartiny, Satya, Vignanasha etc.*, are to be located in the petals of the lotus shaped mystic diagram, together with the mantras, *Yam, Ram, Lam, Bam*. The Gayatri of the god is as follows. Let us know the god. Lambodar (the bigbellied god), meditate upon the god Mohadara (the great bellied one) and let our mind be goaded to think of the god with the elephant's head. The gods Ganapati, Ganadhipa, *Ganesha, Gananayaka*, Ganakrida, Bakratundu, *Akadanstra, Mahodara, Gajavaktra, Lambakuksi, Vikala Vignanasha, Dhumrabarna*, Mahendra and others are to be worshipped in the petals of the painted lotus shaped diagram (1—7).

CHAPTER LXXII.

THE GOD said :—Oh Skanda now I should describe to you the ablution and worship to be performed every day at the outset. A piece of clay to the length of eight fingers is to be dug out and raised with the pointed end of the sword of the bather (1). The sword should be again used in filling in the hole thus dug out, and the bather should place the piece of clay on his head, and purify the same with the weapon mantra. The person performing the ceremony of ablution, should carry a weed or the stem of a grass on his head and divide the piece of clay into three parts by uttering the *Kabacha* mantra. One part of the clay should be used in washing the part of the body from the naval downwards, while the second portion, should be pasted all over the body, purified with the astra mantra. He should now firmly press his eyes with his two hands and dip in the water with his breath entirely suppressed (2—4). For sometimes he should remain under water, contemplating in his heart the sword as dazzling with the glare of the fire of death. After having thus finished his ablution with the clay, he should come above water (5). And after having performed the *Sandhya* worship known as the *Astra* (weapon) *sandhya,* he should perform the *Bidhi Snan* or the rite of bathing according to the regulations of the Sastras. Subsequent to that he should draw forth into his heart one of the sacred rivers such as the Sarasvati, etc., by exhibiting the *mudra* (the particular attitude of the fingers) called the Ankusha (mace) mudra, and after having mentally located the same therein with the mudra known as the *Sanharmudra,* knee deep enter into the water and after having placed the last residuary portion of the clay under his left foot, again divide the same into three

parts, facing the north. The right portion of the body should be consecrated by once telling the mantra stated above, and seven and ten times the mantras of Siva and Soumya respectively, and the particles of the mud should be cast in all the directions starting with the East, accompanied by the shara mantra ending with Hun fut. The Shiva and somya mantras should be told or repeated all over the body from the head to the foot beginning with the arms, so as to make them permeated with the essence of or an organism sacred to the God Shiva. Again the mud or clay is to be taken into the right hand and the four limbs should be consecrated, and the nine apertures of the body be washed, with the same, after which the bather should plunge himself into the water, contemplating the God Hari, Shiva or Gange in his mind, and finish the bathing rite by uttering the names of the six different parts of the body coupled with the term *Vousat* (12). He should throw water with a pitcher into all the different angular points of the heaven, inorder that no harm might reach him while making ablution. Such a person after the bath should bathe with perfumes and the paste of Embric myrobolan fruit (13), and make that *tirtha* cease to exist by exhibiting the Sanhar mudra. Subsequent to that he should perform the rite of bathing with the ashes which have been duly consecrated before, specially with the Sanhita mantras, by rubbing the same, over his entire body from head to foot accompanied by the *Shara* mantra ending with Hum Fut (15). Having thus performed the *malasnnan* (bathing with clay or ashes), he should perform the ablution ceremony known as the *Vidi Snam*. The Gods, Isha, Tatpurusa, Aghora, Gughyaka, Ajata, and Sankara, should be propitiated with worshipping them in the head, heart, mouth, and the body, in the three divisions of the day or in the dead of night, and before and after the setting in of the rainy season (17). If a person chances to touch a woman, a eunuch, a sudra, or a cat, hare, or a mouse,

just rising after sleep, or after he has drunk water or finished his meals, should undertake the particular kind of ablution called the *Agnayaka snana* for his purification, which consists in standing up with uplifted arms and with the face turned towards the East, the purification being brought about by means of the sun's rays and the rain water (19). The ablution known as the *Mahendra Snanam* should be performed by walking seven steps in the midst of the cows, besmeared with the particles of dust raised by their hoops. The purification would be done by the nine mantras and the ablution by uttering the *Kabacha mantra*, and he should pour water over the head by uttering the mantra which runs as *Sadyajata etc.* (21). Thus the mantra *snanam* or ablution by means of the mantras should be made in honour of the god Varuna or Agni by telling in mind the principal mantra of each and by regulating the breath according to the rules of the *Pranayama* (22). The mental ablution should be made whenever necessary in honour of the god Vishnu, by uttering the mantra sacred to him (23).

Now I shall speak about the different forms of the *Sandhya*) worship to be performed with the different mantras, and after making which the worshipper should three times drink water with the *Sankara* and *Brahma* tirthas (roots of the different fingers) (24). He should utter the names of the different principles constituting his self or being each coupled with the term *Swadha* and complacently touch the nine apertures of his body, after having performed the rite of *Sakalikaran* with respiration regulated according to the rules of the *Pranayma* (25). He should thrice recapitulate in mind the *Shiba Sanhita* and after having rinsed his mouth with water and performed the *nyasa* ceremony (rite of locating the images of gods or mantras in the different parts of the body) as laid down in the *Sandhya* worship should meditate upon the *Brahmic* or the morning *Sandhya*, as follows. The goddess who is of a red complexion, is seated on a

swan and possesses four faces and equal number of hands, carrying garlands in his right arms and an anchorite's stick and a *Kamandalu* (pitcher) in the left. The Midday Sandhya is to be contemplated as a white woman mounted on the celestial bird Garuda and possessing four arms, carrying a conch and a *chakra* in her two left arms, and a mace in one of the right hands, the remaining hand being folded up in the attitude of giving encouragement (28). The image of the Sandhya to be worshipped in the evening (Roudri *sandhya*) is that of a woman seated on a lotus flower placed on a bull, carrying in her two right hands a trident and a rosery and a spear in her upper left, the lower left arm being folded in the attitude of giving encouragement. She is to be represented as having three eyes and bedecked with the moon in her forehead (28). Oh Brahman! Sandhya is the witness of all the acts of men and the soul follows in her wake. The fourth form of Sandhya is that which is contemplated by the wise, and should be thought of in the night (30). The *Parama* Sandhya is that which flows invisible through the ganglias respectively situate at the heart, the upper end of the nose, and the fourth ventricle of the brain (31). The foot of the fore-finger is to be considered as the Pitri tirtha or the part sacred to the Pitris, the foot of the little finger is sacred to Prajapati, the part at the foot of the thumb is sacred to Brahma, the fore part of the hand being held as containing spots sacred to the different gods. (Deve-tirtha) (32). The palm of the left-hand is to be held as sacred to fire, while that of the right as the spot sacred to *Soma*, all the finger-joints being held sacred to the Rishis (33). Now the sacred pool is to be made permeated with the energy of God Shiva by uttering the mantras sacred to him and the Marjan ceremony is to be performed by uttering the Sanhita mantras of that god (34). The rite of *marjana* consists in the act of sprikling with the right hand water which drops down from the left hand, over the head

(35). The water carried in the palm of the right hand is to be brought near the tip of the nose, and is to be contemplated as of a white colour and as the embodiment of knowledge, and is to be drawn forth into the cavity of the left nose, and there to be retained. Subsequent to that the water is to be ejected through the right nostril, and is to be again cast down into the right palm, contemplated as having assumed a black colour by washing off the sins of the practiser and is to be thrown on a stone slab. This is what is called the *Aghamarsana* rite (37). Then a bunch composed of Kusha grass, flower, and the pinches of sundried rice, should be offered to Shiva as the *Arghya* or the preliminary offering, accompanied by the mantras sacred to that divinity, after which the Gyatri should be repeated as many times as the worshipper could afford (38). Now I shall speak about the *Tarpana* or the rite of offering watery oblations to the god which should be done by uttering the principal mantra Houn Shibaya Svaha, and by means of the *Devatertha*. The word Svaha is to be repeated in all the other cases as well (39).

The *Nyasa* is to be performed as follows. Hrang Hridaya (to the heart), Hring Shirasa, (to the head), Hrung Shikai (to the tuft of hair on the crown), Hraing Kabachaya Astraya or in the alternative the eight-gods can be located in the different parts of the body above enumerated in the place of the aforementioned mantras. The *tarpana* or the offering of water-oblations should be performed unto the following gods as follows:—Hang Vasuvyas Svaha, Rudravyas Svaha, Visvavyo Svaha, Marudvyo Svaha, and unto the following Risis such as Kanthopabeti as follows. Hang Vriguvyo Svaha, Hang Angiravyo Svaha, Hang Atraya Svaha, Hang Vasistaya namas, Pulastaya namas, Hang Kratava namas, Hang Varadvajaya namas, Hang Visvamitraya namas, Hang Prachatasa Vasat, and unto the following holy sages as follows Hang Sanakaya Vasat, Hang Sanandaya Vasat, Hang Sanatanaya Vasat, Hang

Sanatkumaraya Vasat, Hang Kapilaya Vasat, Hang Pancha Shikhaya Vasat, the ceremony having been performed with the combined fingers of the right hand, touched at the elbowjoint by the left (40—44). Then the tarpana ceremony should be performed unto all the spirits, and *Petris* and *to Daksa*, *Skanda*, and *Upakiti* by appending the word *Vousat* to the names of each with the ends of *Kushagrass and Sessamum Orientale* (45). Similarly the tarpana ceremony is to be performed unto *Kavya Vaha*, *Anala*, *Soma*, *Yama*, *Arjama*, *Agni* and to Barhis by appending the term Svadha to the name of each of the above gods (46). In the same manner watery oblations should be offered to Ajyapa and *Soma* and to the souls of the ancestors and departed manes of the celebrator of the cecremony as special gods as follows, Om, Hang, Ishanaya Pitra Svadha, Hang, Pitamahay (to the grand-father) Svadha (obesiance), Hang Prapitamahaya (to the great grandfather) Svadha, and similarly as follows—Hang Pitrivyas (to the ancestors) Svadha, Hang Pitamahaya (to the grandfathers) Svadha, Hang Prapitamahaya (o the great grandfathers) Svadha (47—48). Similar oblations should be offered to the souls of the departed manes in the mother's line as follows, "Hang Pramātamahavyas (great-grandfather in the mother's line with his brothers and cousins) Svadha and lastly Hang Svadha to the souls of the great great-grandfather in the mother's line and of his brothers and cousins. Hang Svadha to the souls of all the ancestors. Similarly Svadha (obesiance) to the souls of all the dead cognates and to those of the departed priests and preceptors, and to all the demons, Matris, and to the different quarters of the heaven, with their presiding deities (50).

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CHAPTER LXXIII.

THE GOD said :—Oh Skanda, now I shall describe to you the mode of worshipping the Sun-god together with the rites known as the Karanganyasa (location of the different firy letters of the alphabet or of the images of a particular set of gods inside the hands and such other parts of the body, by imagination). The worshipper should contemplate himself as identical and fully permeated with the essence or the energy of that divinity, and worship the preliminary oblation aceordingly (1), which should be imagined as coloured red with the drop of water sprinkled over his forehead. After having worshipped the same and other things appertaining to the worship of the sun-god, and performed the particular rites called the rites of protection and covering, with their respective mantras, the votary should wash the thing with that water and commence worshipping the Sun-god facing the East. The Karanganyasa rite—should be performed as Om Am Hridyaya etc. and the two attendants of the god who are named Dandi and Pingala should be respectively worshipped at the right and the left side of the door (2—3). The god *Gana* should be worshipped in the north-east quarter of the heaven, as Am obesiance to Gana, the preceptor should be worshipped in the south-east angle of the sky, and the Peetha or the magnificently splendid cnshion of the god in the middle part of the stool (4). The components of the solar rays such as Bimala, Sara, Parama and Sukha should be worshipped in the angular quarters of the heaven, starting with the south-east etc, imaged as mighty lions of a white blood yellow or of a blue colour respectively (5). Inside the lotus shaped mystic diagram, the essences or the energies of the God should be worshipped as follows. "*Ráng Dipatayi, Rum Suksmaai, Rang Jayayai, Rum Vadrayai, Raing Bibhutyai,*

Rayim Bimalayai, Rong Amoghayai, Roung Vidyutayi, in the different angular points of the diagram. The seat or the cushion should be presented to the god at the centre of the lotus by uttering the mantra *Rang,* and the six letters (Hoang, Hring Sa, Suryăya) which compose the principal mantra[1] in the worship under discussion, should also he written thereon (6—7). The sungod should be invoked with the mantra which runs as Om, Ham, Khang obesiance to *Khakolkaya,* and should be mentally located in the handful of water oblation touched with the head, as a resplendent spirit of a deep red colour (8). The invocation should be performed with the mantra which runs as. Hrang, Hring, Sa, obesiance to the sun-god (Suryaya) by exhibiting the mudra, and flowers and perfumes should be presented to him for his satisfaction, and also the mudra known as the Bimala mudra should be exhibited in connection therewith (9). The mudras such as Padma mudra. and Vilvamudra, should be exhibited to the god in turn, and then the rite known as the Sadanganyasa should be performed in the different directions of the heaven, starting with the south-eastern angle of the latter as follows—Om Ang Hridayaya namas (obesiance to the sun god) in the heart, Vu, Vuba Sva obesiance to Suresha (the lord of the gods) in the tuft of hair on the crown in the south west, Hung *kabachaya* namas (obesiance to the armour mantra) in the north west, Hang Natraya namas Hang (obesiance to the eyes) in the centre and Va Astraya namas obesiance to the weapon mantra) in the East and so on (10—11). Then the mudras (the folding of the palms and fingers in a particular attitude) should be exhibited as follows viz, the Dhanumudra (fingers folded in the shape of a cow) to the heart and such like organs spoken of before, Govisāna mudra to the eyes (12). The *tryasini* (that part of the Astra mantra which serves as it were the purpose of making it sharp and bright by a fiction and makes its dreadful accordingly). Obesi-

ance should be made to the planets in the following way, viz., *Sam* obesiance to the Moon, *Bam* obesiance to the Mercury, *Vrim* obesiance to the Jupiter, *Vam* obesiance to the Venus, *Mang* obesiance to the Mars, *Cam* obesiance to the Saturn and *Rang* and *Kang* obesiance to the Rahu and the Katu (nodes) respectively, the ceremony having even performed in the different petals of the lotus shaped diagram commencing from the East. The *Khakolka** should be worshipped jointly with the above, by offering flowers and perfumes (13—14). The Argha or water oblations should be offered to the sun-god out of the vessels containing water for the same and by uttering the principal mantra appertaining to that particular divinity. The worshipper should then make obesiance to him, with his face turned back from his disk after having performed the *Bisaryan* ceremony with the mantra running as *Ksamasva*, etc., (Pardon me O God in taking leave of thee). Having performed the rite of mentally merging the component principles of the universe in the fundamental one, the votary of the sun-god, should contemplate in his heart the god as identical with the god Sankara and offer the light or the effulgence to the latter as a garland made of the solar rays. A man receives every thing he has a mind to, by thus worshipping and contemplating the sun-god or by performing a Homa ceremony in his honor (1—517).

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CHAPTER LXXIV.

THE GOD said:—Now I shall speak about the worship of the God Siva which is to be performed as laid down

* खखोल्कनाम भगवान् आदित्यःपरिकीर्त्तितः।
काशी ५० अः।

before. The worshipper should repeat in his mind the *Pranava* mantra Om, and wash the threshold of the temple with water consecrated by the *Ashtra* mantra or the mantra of weapon, after having worshipped Homa and the other warders of the god (1). He should deem himself as endowed with the divine eye-sight, and worship the goddess Lakshmi and Sarasvati, together with the god Gana in the Globe or the Oudamber at the top of the temple, the god Nandi and the goddess Ganges at the right, and the god Mahakal and the Jamuna at the left hand side thereof, the pernicious spirits and the demons having been previously driven away by throwing a consecrated flower (2—3). The spirits of mischief residing in the bowels or the upper crust of the earth should be removed by beating the two fingers of the left hand against the palm of tbe right, and the worshiper should then cross the threshold of the temple leaping over the same by holding the upper cross bar of the door frame. Having thus entered the temple by first lifting his right foot he should project the mental image of the Astra or the mantra of weapon, into the body of the ornamental globe on the top of the same, and worship at its centre as follows "Om Hang, obesiance to Bramha, who presides over all the house-steads (5). Then the worshipper should go the banks of the river Ganges without conversing with any one in the way, and carrying a pitcher and balls of sun dried rice, after having obtained permission in that behalf from the god himself (6). Having bathed in the river he should wash the above balls thus purified and repeat over the same the Gyatri mantra or the mantra known as the Hridbeej (7). All the articles found necessary in the course of the worship such as perfumes, sundried rice etc., should now be stowed in order near the worshipper who should then perform the rites of Sannidhikharan previously described and of the Vutasudhi or the purification of the five material components of his own body (8). The Nyasa is

to be performed both in the right and the left side of the image, and in the head with the mantras, and also by exhibiting the mudra known as the Sanhar mudra (9). In the case where the worship would be undertaken for the fulfilment of any definite object, the votary should meditate upon his own soul, situate at the lotus of the twelve petals in the heart or the nerve ganglia called tha Solar Plexus in man, by holding his hand at his breast, folded in that particular attitude known as the tortoise or the Kucchapika; or in the alternative he should purify the five material principles of his body, by contemplating an aperture or passage all through the body from the toes upwards open at both ends and by leading the stream of his consciousness up through the opening as laid down below (10—11). The worshipper should contemplate in suppressed respiration the energy of consciousness which pervades the region of his heart, in the firy mental image of the letter Hnu which should be located in the inside of the passage or the apperture which runs through the system below the spinal chord, and opens at its upper extremity into the Brahmarandha or the aperture the brain (12). The breath should then be let out according to the rules of the Rachaka or the letting out of the breath wind in practising the Pranayama.

Then the contemplator should carry the firy image of the term *Hnu* with the effulgent image of the term *Fut* appended thereto with the string or the column of his consciousness *perse*, rising upward from the lower part of his organism, and rending through the nerve ganglia respectively situate at the heart, the palate, the intervening space between the two eye brows, and the Bramharandra or the cavity of the soul in the brain, upto the middle point in the roof of the latter cavity, and should there locate the image of the above letters which should be deemed as self conscious, together with the life located in and con-

centered to that single point, consciousness having been reflected back in the heart silmultaneously therewith, by means of the Samputa or the entire stoppage of respiration by pressing the two nostrils. After having psychically located the image of the term Hnu in the way and the spot directed above, the worshipper should meditate upon the absolute or the unaffected soul manifest in the point above described, and should unite the stream of his consciousness with *Civa* or the infinitely blissful one revealed in the above point, by one stroke of Kumbhuka or Udghata (by holding the breath in check at a single stretch for a time as enjoined in that behalf in practicing the Kumvuka Yoga) and merge the former in the latter (13—15). After having merged himself in Shiva, by carrying up the stream of his consciousness by means of the *Beej* mantras, the worshipper should purify his inner self by carrying in an inverse order or downwards the luminous point located in his brain up to the point at the centre of the nerve ganglion (*Dvidul*)—situate at the part intervening the two eye-brows, by merging in imagination the earth, wind, water, fire, and the sky, one into the other immediately following it in the order of enumeration, until the same is realized in the mind (16—17).

Hear me Oh Bramhan describe the process by which the same is to be brought about. The earth principle which is hard and of a yellowish colour and bedecked with electric effulgence, is to be destroyed by means of the Atma Beeja (Beeja mantra appertaining to the soul) Honm (18). Oh Bramhan the entire body from foot to head should be contemplated as a foursided figure, and therein the principle of wind should be meditated upon by practising the five strokes of *Kumvaka** according to the rule to be observed in

* It is a truth as old as the world itself, that when the mind sleeps the spirit wakes. To induce such a sleep in which the universe hides its face, and the inner springs of thought are brought to a stand still was the only object aimed at, by the yoga philosophy of ancient India,

the same (19), and which principle founded in the body on the Beejamantra Hring, is to be contemplated as in a

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and the way found out to break through the trammels of the body was to concentrate the whole soul, the entire energy of the mind on a definite point, till the both the thought and its object were gone and the soul found its rest in the bosom of its universal progenitor in blissful communion. Thus the Rishes found out at a very early age, that to make mind absolutely bereft of all sensations and perceptions, is the only means of creating that mental vacuum in which and through which only the electric soul sparks shoot through and become visible. But absolute concentration is impossible until the respiration is checked, even if all connection is artificially cut off between the senses and their objects of perception.

The air taken in during the respiratory process, carries with it into the body the essential emanations from the external world and clouds the inner light with a haze of perceptions and images, thus causing a break in the flow of the latter towards its desired object. The practice of *Pranayama* (the regulation of the *Pran* or the breath wind according to a certain measure of time) has been known to be a very successful cure for this sort of mind wandering, and is usually practised as a preliminary step to *Kumvaka*, or the art of bringing on a calm and unflickered state of the soul-light, like water in a pitcher (*Kumva*) by means of entirely suppressing the respiratory process.

अन्तरस्तम्भवृत्तिः कुम्भकः। तस्मिन् जलमिव कुम्भेनिश्चलतया प्राणाः अवस्थाप्यन्ते इति कुम्भकः। भोजवृत्ति।

तस्मिन् सति श्वासप्रश्वासयोर्गतिविच्छेदः

प्राणायामः। योगसूत्रसाध ४९॥

कुम्भकः पूरको रेचः प्राणायामस्त्रिलक्षणः।
पूरकं पूरणं वायोः कुम्भकं स्थापनं क्वचित्॥
वर्हिर्निसारणं तस्य रेचकः परिकीर्त्तितः।
दक्षिणे रेचयेद् वायुं वामेन पूरितोदरः।
कुम्भेन धारयेन्नित्यं प्राणायामं विदुर्बुधाः॥

याज्ञवल्क्य।

iquid state, and possessing the brilliancy of a lotus flower (20). The worshipful principle of fire should be purified by practising four strokes of the Kumvaka, and by uttering the mantra known as the *Bama* mantra (21). The mantra Hum is to be contemplated as of red colour, and impressed with the sign of the *Swastik*, carrying three Astras, and as the representative of the knowledge or the principle of knowing (22).

The latter principle in the body should be purified by practising there strokes of the *Kumvaka* Yoga, and by contemplating the mantra Hrin, which should be thought as full of air, bedecked with six points, and meditated upon as conferring peace and possessing a black colour (23—24). The earth principle is to be purified by contemplating a circle of heaven, filled in with ether and shining with the lustre of a pure and effulgent crystal (25). The rite of final purification should be performed by contemplating the image of of the mantra Hung fut, at one stroke of the *Kumvaka* (26). Then the *Adhar*, *Ananta*, Dharma, Gnyan, (knowledge) and such like circles or lotuses should be permeated with the nectar shed down by the principal mantra of the God (27), and the heart should be contemplated as a throne spread out to him, after having invoked the image therein which should be made permeated with the essence or soul of Shiva, placed inside the solar plexus or the lotus at the heart containing twelve petals. Then the ceremony known as the Sakalikaran should be performed in connection with the image by uttering the word Vousat appended to the Sakti mantra, after having made the same saturated with the divine ambrosia, shed by the Bindu or the nerve ganglion between the two eyebrows, in the course of practising the Kumvaka; and which ceremony consists in locating the mantras such as Hridmantras etc., in the different parts of the body as the heart, the arms and the little fingers of the hand (28—30). The worshipper should defend or protect his

surroundings with the mantra of the weapon and the divine essences beyond that with the same, and exhibit the mudra known as the Mahamudra both upwards and downwards (31). He should worship the god Shiva in his heart with the flowers of sentiment, by practising the *Puraka* form of the kumvaka, (taking in of the air), and perform the homa ceremony in the fire situate at his umbilical region and known as the Shivanala, with the clarified butter of ambrosia dropped down in the course of practising the Kumvuka, and meditate upon the god as revealed in the form of a point at the centre of the nerve ganglion at the forehead (33). Similarly the vessels or the capacities of the utensils of gold etc, to be used in the course of the worship, should be purified with the water of nectar obtained from the above source and with sundried rice and the water consecrated with the weapon mantra (Fut) (34), and worshipped after having invoked them by performing in their honour the *nyasa* ceremony known as the *Sadanganyasa*. They should be covered over with the mantra which serves the purpose of an armour (*Kabacha mantra*) after having protected them with the Hati mantra which is the mantra of protection (35).

Subsequent to that the Argha or the preliminary offering should be dressed up, composed of the eight substances, which should be sprinkled over with water by means of the Dhanumudra, and after which the worshipper should sprinkle the same over his head (36). The articles to be used in the worship should be consecrated with mantras, and threads should be girdled round them (37). The Mudra known as the Amrita mudra should be exhibited, and flower should be cast on the cushion of worship, while the worshipper should deck his face with the *tilak* mark, and put another flower on his own head consecrated by the principal mantra of the god (38). A man of gentle temperament should remain silent at the time of eating, bathing, and worshipping

and while engaged in practising Yoga or performing the Homa and other sacrifices or at the time of repeating any mantras for the fulfilment of any particular desire (39). The mantra should be purified by prefixing to it the (*nada-mantra*) "Om," and should be then used in the worship, the Samanya Argha, or the general preliminary offering having been offered by uttering the Gayatri mantra (40). After having moved round the *Brahmapanchaka*, the worshipper should take a garland from the body of the falic emblem, and offer the same to the *Chanda* manifestation of that divinity situate in the north east quarter of the heaven (41). The purification of the falic emblem consists in the act of washing the pedestal with the water consecrated by the mantra of weapon, and also with the Hridmantra, and in sprinkling the water of the Arghapatra (offering plate) over the same (42). All the other gods should be worshipped as well for the purification of the mantra and the falic emblem, together with all the other articles to be used in the worship, and of the innerself of the worshipper as follows, "Hang obesiance to the God Ganapati presiding over the north western quarter of the globe, in that direction, "Hang obesiance to the preceptor" (the obesiance should be made in the north east angle of the sky). The Adhar Sakti, (the goddess or the energy residing in the cushion of the God) should be worshipped in the *Kurmashila*, and meditated upon as a goddess possessing complexion like the new born shoots of corn, and the Asan of Shiva known as the Ananta (infinity) should be worshipped in the Brahmashila together with the attendants of the God such as *Vichitrakesha*, and *Krita*, and *Trita* who form the cushion and the shoes as it were of that divinity (45). Dharma, Gnyana, Vairagya, and Aishvaraya, should be worshipped in turn, as possesing complexions like camphor, saffron, gold and collyrium respectively (46).

At the centre of the lotus shaped diagram and in the

petals thereof, the energies or the goddesses who reside in the cushion or the *pectha* of the God should be worshipped in turn, their names being Vala, Yasta, Roudri, Kali, Kalabikarini, Valabikarini, Balapramathini, etc, and who are represented as carrying chowries in their right hands, the fingers of their other hands being folded up in the attitude of giving encouragement. At the ends or the extremities of the petals of the mystic diagram the goddesses such as Sarvavutadamini etc, should be worshipped as Hung Sarvavutadamanyai, *Hung Manomanyai namas, Huag Ksityai namas* and so on the *Suddhavidyas*, together with the cushion of the god which is spread over and coeternal with all the component principles of the universe (47—49). The God should be located in the cushion as possessed of five faces and ten arms, with complexion white and pleasing, and decked with the crescent moon in his forehead, and carrying in his five right arms, a spear, a stick, a benediction, a mace, and a *Khattanga* respectively, and a *Damaru* (small drum), a *Vijapura*, a blue lotus, a *Sutraka*, and a lotus flower in the five left (50). The image of Shiva as possessed of the thirty two attributes should be installed at the centre by uttering the mantra which runs as "*Hang, Hang, Hang* obesiance to the image of Shiva, and after having meditated upon his divine self which is self-revealed to his votaries (51—52), the mantra should be carried with the occult stream or column of consciousness up to the spot sacred to Siva, by leaving below the nerveganglion sacred to Bramha, and the worshipper should meditate upon the former god revealed as a luminous point in the midst of the nerve ganglion at the forehead, and effulgent with the shining splendour of the full moon; and also contemplate him in the different parts of his body at the time of practising the *sadanganyasa* rite, and also in the handful offering of flowers, after which he should deposit the same in the image of Lakshmi (one of the goddesses residing in the cushion of the god Siva) (53—54).

The worshipper should approach the image and invoke the presence of the God, by uttering the mantra which runs as Om, Hang, Huung, obesiance, to Shiva, and also by exhibiting the mudra known as the Abahani, and guard against the going away of the God, as it were, by putting the goddesses Nisthura, and Kalakanta in his way, and by uttering the mantra,—*Nisthurayai fut*, (obesiance to *Nisthura*), *Kalakantayai* fut (obesiance to the wife of Shiva revealed as the eternal time). After having removed the spirits who are harmful to the practices of Yoga or worship, and made the obesiance and exhibited the Linga *mudra*, the worshipper with the Hrin mantra should perform the rite of Abgunthan, and afterwards that of invocation as follows by standing in the front of the image. "Let thy stay and installation here be agreeable to thee, I sit beside thee Oh, God (55—57). The rite of *abgunthan* signifies the presence, and supervision of the God, and the giving of devotion towards himself from the beginning to the end of the worship (58). After having performed the ceremony of *sakalikaran* or the mentioning of the different parts of the body together with the mantras sacred or peculiar to each, the ceremony known as the *Amriti karan* should be performed as follows:—The worshipper should permeate his heart with the energy of consciousness sacred to Shiva, by appending the word *namas* (obesiance) to the mantra to be repeated on the occasion. Similarly he should contemplate the tuft of hair on his crown as formed of the eightfold glories (*Aicvarya*) of the God such as lordliness etc., the word *svadha* being affixed to the mantras for the occasions. The worshipper should contemplate the invincible energy of the God as forming his armour, the unbearable prowess of the God which carries before it all impediments and obstructions, as his weapon, and the words *svaha* and *vonsat* should be respectively appended to the mantras which would be repeated on the two latter occasions (59—61). The *padya* (water for washing

-the feetof a God) should be offered by first uttering the mantra known as the Hridmantra. The padya should be presented on the feet of the image, and the *Achamanyam* (water for rinsing the month) in its face (62). The Arghya or the preliminary offering composed of flowers and bunches of green grass and grains of the sundried rice, should be placed on the head of the image; and thus having purified the image of the lord by means of the ten sorts of purifications laid down in the books of religious ceremonies, the worshipper should worship the same with the five essential articles of worship such as the flowers, perfumes, etc., Subsequent to that he should rub the image with salt and mustard seeds, and wash the same in turn with milk, curd, clarified butter and honey, and sweet scented flowers. The defects in the above substances should be atoned for by reading over them the mantras, such as the *Isha* mantra etc. and the image should be bathed with waters dyed white with barley paste dissolved in water, and afterwards should be bathed with a copious quantity of cold water, perfumed water having been added to it to the extent which the means of the worshipper would admit of. After that the image should be rubbed dry with a piece of clean linen, and the *Arga* or the preliminary offering should be offered, care being taken as not to move the hand over its head, which should not be under any circumstance be left devoid of flowers (63—68). The image should be plastered over with the paste of white sandal by repeating the *mantra* sacred to Shiva, and worshipped with flowers by uttering the same mantra. The vessel for containing the perfumed incense stick should be consecrated with the *Astra* and the Shiva mantra, and the bell with the *Astra mantra* only. The worshipper should now burn *guggul* before the image, by ringing with his other hand the bell previously consecrated, and the *Achamanyakam* (water for rinsing the mouth) should be subsequently offered again by repeating

the *Hridmantra* followed by the word *svadha* (69—70). After having finished the rite of waiving light before the image, the *achamaniyakam* should be again offered, and the worshipper on having made obesiance to the God and taken his permission, should offer him the eatables and other articles of enjoyment (71).

The Hrid is to be worshipped in the south east, Chandra in the north east, and the golden-coloured Shiva together with Shikha and Rakta in the south west, and Krisna and Vaman in the north western corners of the lotus shaped diagram. Similarly the Gods, *Chaturvaktra*, and *Chaturvahu* should be worshipped in the petals of the diagram together with the divine weapon in the east which is to be meditated upon as a thunder, looking fierce with its rugged teeth (72—73). The *nyasa* is to be performed as follows Houng obesiance to Shiva in the naval, Om, Hang, Han, Heen, Houn in the head, Hring in the tuft of hair on the crown, Hain in the armour, Has to the weapon and to the other attendants of the God (74). The *padya* (water for washing the feet), together with the water for rinsing the mouth and the preliminary offering, perfumes, flowers, incense sticks, lamps, and dishes of rice etc. should be offered to the God. Bunches of green grass and *kusha* grass together with the grains of sundried rice should be placed on the head of the image, and betel leaves, mirror, and a piece of cloth for wiping the lips should be presented to its inmate divinity (75—76). Then the principal mantra of the God should be told eight hundred times, and the sword of the God sheathed in its scabbard should be contemplated in, and represented by the bunches of the white *kusha* flowers previously subjected to the influence of the Hridmantra (77). Subsequent to the telling of the above mantra, the worshipper should read aloud the following couplet." Dost thou accept Oh Lord who art the myeterious of all mysterious beings, the repitition of the sacred mantras done by me,

for custody. May I attain salvation, through thy kindness, with the merit thereof, for thou shalt abide Oh Lord! (78). The worshipper, if a man of the world, should take into the palm of his right hand, the washings of the Argha or the preliminary offering consecrated by the *mula* or the principal mantra of the God, and with his left hand offer the same to the God *Camvu*, after reading the above verse. Subsequent to that he should read the following verses and make over the merit of the *Yapa* (telling of any particular mantra) to the God. I have devoted my whole self to you O Shankar! whatever I do,—right or wrong, be pleased to cast them away. Hnn ksa! (79—81). Shiva is the giver, Shiva is the protector, and Shiva is the universe itself, all through which he reigns supreme and victorious. I am identical with Shiva. After having offered the Argha, the worshipper should tell the mantras ten thousand times, and sing psalms in honour of the God subsequent to that (82). After having performed the ceremony of circumbulation, he should make obesiance to the eight manifestations of the God, with the eight parts of his body, and meditate upon his divinity either in a picture or in fire (83).

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CHAPTER LXXV.

THE GOD said:—The worshipper should enter another room unseen with the vessel of offering in his hand, and look to the arrangements of the articles essential to the performance of a sacrifice, endowed as it were, with the divine eyesight. He should see the receptacle for the sacrificial fire with his face turned towards the north. The ceremony of sprinkling and stirring water with the ends of *kusha* grass,

should be done by repeating the *Astra mantra*, and that of consecration should be performed by sprinkling over water with the mantra which by a religious or ceremonial fiction, serves the purpose of an armour (*Kavacha mantra* p. 2.) The ceremonies of digging out a piece of clay, together with those of filling in and levelling the hole, should be completed with the repetition of the *Varma* or the *Kavacha mantra*, and those of bathing and division into parts, with the *astra* and the *sara* mantra respectively. Similarly the rites of *sanmarjan*, *samalapan*, *Kalarup* and Trisutra Paridhana should be performed by reading the *Varma mantra* (3—4). Three lines are to be laid down in the north, and one below them should be drawn so as to face the east, and any defect or shortcoming lying inherent in them, should be made good by touching them with the stems of Kushagrass consecrated by the *Astra mantra* of the god Shiva (5). The mystic quadrilateral diagram should be laid down by uttering the *Bajrikaran* and the *Hridmantra*, the *aksapatra* with the *mantra* of armour, and the sand cushion or the quadrilateral seat for the sacrificial fire shouldbe spread out with the repitition of the *Hridmantra* (6). The goddess of speech together with the god Isha should be worshipped therein with the *Hridmantra*. The consecrated fire should be brought from a holy place, placed in a pure receptacle by leaving aside its parts over which the demons preside. The different and component parts of the sacrificial fire which are called *Oudarjya*, *Aindaba* and *Vita*, should be made one, and established with the mantra known as the *Vanhi Bija* (the principal and monosyllablic mantra sacred to the god of fire) and by also reading the mantra which runs as Om Hrim obesiance to thegod of fire. The fire god should be invoked with the *Sankita mantra*, and the ceremony of Amritikaran (making immortal) shouldbe perfarmed unto him by exhibiting the mudra known as the *Dhanumudra* (folding of the fingers in the shape of a cow). The fire should be located by uttering the *Hati mantra*, the ceremonev of

Abgunthan (lit covering over) having been performed by repeating the mantra of the armour (Kavacha); and the worshipper should thrice circumbulate round the hallowed receptacle of fire, subsequent to his worshipping the presiding deity of that element (7—10). The fire should be looked upon as the seminal fluid of the god of speech *(Bagicvar)*, cast by him into the wnmb of his goddess (*Bagicvari*). Then the worshipper should sit down with his knee joints rested on the ground, and throw down the fire in his front, by uttering the *Hridmantra*. Then the spontaneous gathering, as it were of the above seeds of fire, their devolopment, purification, etc. should be performed with the repetition of the above mantra at the respective instances mentioned before, and the Garvagni or the fire in the womb, which should be protected by means of the *Cara mantra*, should be propitiated with a worship (11—13). The *garvaja* or the embryo fire should be contemplated as placed like a bracelet round the wrist of the goddess, and the fire is to be worshipped with the *mantra* sacred to the sadyajata manifestation of *Cankar*, by way of performing the *garvadhan* ceremony (the ceremony undertaken with a view to ensure a safe and perfect development of the fœtus of fire) (14). Subsequent to that, three oblations should be offered into the fire, by uttering the Hridmantras, and the fire is to be worshipped at the left by way of performing the *Punsaban* ceremony, (sacrifice supposed to have a determining effect upon the sex of the fœtus, and which is made inorder to bring out the embryo as a male-child into the world) generally performed in the third month of conception (15). Similarly three such oblations containing drops of water should be offered with the head into the fire, and which would stand as it were, for the performance of *simantonyan* of fire, which in the case of a human fœtus, is performed in the sixth month of gestation (16). Three oblations should be offered into the fire, by way

of determining the formation of its face and body and as before, the *Jatakarma* (ceremonies of post natal purification etc, which are generally done in the tenth month in the case of a human child.) should be performed by kindling up the sacrificial fire, and by throwing the stems of *Kusha* grass into the same, for removing as it were, the impurities of womb from the body of the fire (18). The godess (the mother of the newborn sacrificial fire) should be meditated upon by mentally telling the Hridmantra, after having performed unto her as a human mother, the purifying ceremony of binding a piece of gold round her wrist, and should be sprinkled over with water consecrated by the *astra mantra*, for purifying the impurities of child-birth (19). The pitchers outside the receptacle for the sacrificial fire, should be gently touched with the ends of the *Kusha* grass by uttering the *Astra mantra*, and sprinkled over with drops of water by reading aloud the *Kavacha* mantra, while the ends of the *Kusha* grass composing the sacrificial girdle and situate at the north and the East, should be washed with water, accompanied by a repitition of the above said *astra mantra*. The *Paridhi* or the periphery of a circle laid round the sacrificial fire, should be determined with the stems of the Kusha grass, previously consecrated with the *astra* and the *Hrid* mantra, and the cushions inscribed within it, should be spread out by reading the *astra mantra* (21). Then for the removal of garland, five sticks of the sacrificial tree, should be thrown into the fire, dipped in clarified butter, by uttering the principal or the *Beeja* mantra of the god, and the gods *Brahma*, *Cankar*, *Vishnu*, and *Ananta* are to be propitiated with the offerings of the Homa, performed by reading aloud the mantra known as the *Hrid mantra* (22). The god Paryanya together with the other gods located in the periphery of the above circle should be worshipped in turn with pinches of sun dried rice and bunches of green grass, and the gods, such as

Indra, Isha, Paryanya etc., having places in the inscribed cushion, should be worshipped in the different quarters of the heaven over which they hold their respective sway, by uttering the Hridmantra. The command or the mandate of of the supreme god Siva to the effect. "Come Oh gods, and preserve this child fire, by removing all harm that might befal him," should be read out to them (23—24). Subsequent to that, the worshipper should take in his hand the sacrificial spoon and the laddle, and touch the lighted sacrificial fire with the root, middle and the extremities of the Kusha grass with their faces turned downward. The three tattvas or the three principles of soul, knowledge and Siva, should be located in the parts of the fire, respectively touched with the above portions of the Kusha grass, the mantras Han, Hun, Hum, San, Ra and Ba having been located therein conjointly with the above principles. The goddess Sakti should be located in the sacrificial spoon, and Camvu in the sacrificial laddle, by uttering the Hridmantra; and the god and the goddess should now be contemplated as seated on the bunches of the Kusha grass about to be used in the Homa ceremony, which should be stowed on the right side of the worshipper, girdled with the three strings of thread, and worshipped with flowers etc. (25—28). The worshipper should now meditate upon the god's own image as sentient and all aglow with the divine essence or effulgence, and carry the clarified cow butter uncontaminated by the sight of any other worshipper, over the south east corner of the fire-receptacle, and move the same round and round by uttering the Hridmantra. He should again move round the vessel of the sacrificial butter over the fire in the north east corner of the receptacle, after having meditated upon the image of the god Vishnu (29—30). Then the Homa ceremony should be performed first in honour of the god Vishnu, with the clarified butter held with the ends of a Kusha grass and by repeating the mantra above directed to be located in the

head in practising the *nyasya*, the word *svaha* having been affixed to the same. Similarly a homa oblation should be offered with the same mantra to the god Shiva, revealed in the form of a luminous point at the centre of the nervegan-lion at the forehead (30—31). The worshipper should meditate upon his own soul by locating the same at the region of his umbilicus, and sprinkle water over that with the two stems of Kusha grass, each to the length of a span, and held with his ring and the small finger respectively (32). Similarly water should be sprinkled over the fire in front of the worshipper with the stems of the above two *Kusha* grass, accompanied by the *astra mantra*. The fire in front of the of the worshipper should be again sprinkled over with water consecrated by the *Hridmantra*. The burnt Kusha grass should then be taken out, and purified with the *astra mantra* and by means of the other lighted Kusha grass, which should be put out, and the former one lighted and moved round the fire. The Kusha grass previously burnt, asit were, with the astra mantra, should be thrown into the fire. After having throwa into the sacrificial clarified butter, the Kusha grass bound up in a knot, and contemplated the two fortnights and Ida therein, the homa ceremonies should be performed in succession by taking three laddlefuls of the same substance. A portion of the latter should be thrown into the fire by uttering the *Sva* mantra, the other part into the clarified butter held in the vessel and the residue into the fire successively (33—36). *Om Ham Agnaya Svaha* (oblation to the god Agni with obesiance). *Om Han somaya svaha* (oblation to the god Soma with obesiance). *Om Han Agni somavyam svaha* (obesiance to the gods Agni and Soma with obesiance). The above oblations should be cast into the fire for the purpose of opening as it were the three eyes and the mouth of the fire god (39). The fourth oblation should be offered with a laddleful of clarified butter as follows. "*Om Ham Agnaya*

Svestikreta Svaha" (obesiance to the god Agni who is the creater of sacrifice). The nyasa in honour of the fire god should be performed in the six different parts of the body, and who is to be invoked by exhibiting the cowshaped mudra (38). The rite of *Abaganthan* (a religious fiction of covering a sacrificial article over with the energy of a mantra, spoken of before) should be done over the clarified butter, by uttering the mantra, while the same was to be protected with the *Sara mantra*. A drop of clarified butter should be cast into the fire with the *Hridmantra*, which should be purified by sprinkling drops of water over the same, and the ceremony of ascertaining and locating the different mouths of fire together with that of making them one or holding them together is to be performed as follows *Om Am Sadyajataya svaha* (oblation to the god Sadyajata with obesiance). *Om Am* oblation to Bamadeva with obesiance, Om Am Aghoraya Svaha (oblation to the god Aghora with obesiance). Om Am Tatpurusaya svaha (oblation to the god Tatpurusa with obesiance). Om Ham *Ishanaya svaha* (oblation to the god Ishana with obesiance) (40). Om Ham, oblation with obesiance to the gods *Sadyajata* and *Bamadeva*, Om Ham oblation with obesiance to the gods *Bamadeva* and *Aghora* Om Ham oblation with obesiance to the gods *Aghora* and *Tatpurusa* and *Ishan*. Thus the rite of making one, the different mouths of the sacrificial fire should be performed with the mantras stated above, and also by offering laddle fuls of clarified butter running from the fire into the augular points of heaven, from the North west by the south west to the north East. Om Ham oblation with obesiance to Sadyajata, Bamadeva, Aghora, Tatpurusa and Icana. With these eight mantras the inner nature and shape of the eight mouths of the fire are to be determined (42). The fire should be worshiped in the north east quarter, and three oblations should be offered unto the same by uttering the Astra mantra; and the worshipper with his whole soul should

contemplate the sacrificial fire as converted into or permeated with the fire of the divine essence of Siva (43). Having worshipped both the father and the mother (the god and the goddess) with the Hridmantra, the final oblation should be offered unto them with the principal mantra, coupled with the term *Vousat* in the end (44). Subsequent to that the worshipper should meditate upon the resplendent image of the god Shiva attended upon by his attendants and soldiers, after having invoked him in the lotus of his heart; and perform the *tarpana* (offering of the watery oblations) ceremony in his honour after having previously taken his permission in that behalf (45). Then having established a communion between the god of the sacrificial fire, the god Shiva and his own soul situate within his veins and arteries, the worshipper should offer the Homa oblations to the latter god, numbering a tenth part of the number of mantras to be repeated on the occasion (46). The Homa should be made with clarified butter, thickened milk, honey, and fried barley mixed with curd, and a handful of the sacrificial porridge (*Payasa*) (47). Moreover it would be proper for the worshipper to perform the Homa ceremony by throwing into the fire, eatables of all sorts and denominations, as well as with a handful of fried paddy, three pieces of the edible roots, and with an equal number of fruits (48). Five times the Homa oblations should be cast into the fire, composed of the five half-mouthfuls of boiled rice, bits of sugar cane each to the length of a span, and the stems of sacrificial creepers measuring two fingers in length (49). Similarly, oblations of flowers and leaves having their natural measures, should be offered into the sacrificial fire, together with the sticks of sacrificial trees each measuring ten fingers in length, together with similar oblations of camphor, sandal, saffron, musk, and an ointment consising of camphor, agallochum and kakola, mixed in equal proportions (50). Then the worshipper should perform the

Homa ceremony again with the puls and the scented gum-resin know as the *Guggula*, which should resemble the stone of a Jujube in size, together with the eight parts of bulbous roots as laid down in the books of sacrificial rites (51). The Homa ceremony should be thus completed by uttering the *Brahmabeeja* mantra (Om), with a spoonful of clarified butter the other sacrificial spoon having been held with its cavity turned downwards (52). The worshipper should place a flower at the head of the spoon and hold the same with his left hand. He should stand up half erect from his seat and fix his eyes upon the end of the laddle, after having held the handle of the latter, closely pressed against his naval. Subsequent to that he should rouse up the stream of his pure consciousness through the occult nerve aperature lying below the spinal chord, and known as the *Susamna* and carry the same up to the root of his left breast, and tell the principal mantra in a low tone with the word Vousat appended thereto, and offer the offering into the sacrificial fire composed of barley, etc., (53—56). Sandal paste together with betel leaves and water for rinsing the mouth, should be then offered to the god. The worshipper should then meditate upon his glory and make obesiance to him, which should be done after having worshipped and covered over the sacrificial fire as it were with the weapon [mantra coupled with the word *Fut*, and by exhibiting the *sanhar mudra*, and by uttering the mantra which runs as Pardon me, O god, in taking leave of you, etc., (57—58). Then the gods who reside in the periphery of the mystic circular diagram, should be meditated upon, and located in the nerve plexus (solar plexus) at the heart which forms the inmost being as it were of a man, with the greatest devotion the worshipper having repeated the Hrid mantra at the time by taking in his breath (59). Morsels of all the edibles dressed up for the worship should be taken and stowed in two circles, and near the receptacle of the sacrificial offering

both internal and external should be made to the above gods, in the angular quarters of the heaven from the south-east as follows. Om, Ham, offering with obesiance to the Rudras in the east. Om, Ham, offering with obesiance to the Matris in the south, Ham oblation with obesiance to the Ganas in the west, Ham oblation with obesiance to the Yakhas in the north, Ham, offering with obesiance to the planets in the north-east, Ham offering with obesiance to the Asuras in the south-east, Ham offering with obesiance to the Rakshasas, Ham, offering with obesiance to the Nagas, in the north-west, Ham, oblation with obesiance to the stars at the centre, Ham, oblation with obesiance to the different constellations of stars in the south-east and Ham offering with obesiance to the Vicvas in the south-western quarter of the globe, the term Ham, being the mantra, which should be uttered before offering the oblations in each of the above instances (60—63). An offering should be made to the god Kshetra in the inner circle or the *mandal* in the west, while in the exterior or the second circle spoken of above, offerings should be made to the gods Indra, Agni, Yama, Nairita Varuna, Wind, Kuvera and Ishana as follows, oblation and obesiance to Ishana in the east, oblation and obesiance to Brahma in the north-east and oblation and obesiance to Vishnu in the south-west, etc. Then the offerings should be made to the crows, out of the morsels of eatables placed on the periphery of the outter circle (64—66).

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CHAPTER LXXVI.

THE GOD said:—Then the worshipper should approach and address the image of the god Shiva as follows—Kindly

accept O lord, the merits of the worship and the Homa ceremony done and performed by me. In a calm and tranquil state of mind, he should offer the merit of his above-said pious acts to the god with the water of the *Argha* offering and by uttering the *Hridaya* mantra and by exhibiting to him the mudra known as the *Udvaha* mudra (1—2). Subsequent to that the god should be again worshipped as before, and hymns should be sung in his praise, and the worshipper should offer the final offering with his face turned off from the image, by repeating the mantra which runs as "pardon me, O lord in taking leave of you (3). The falic emblem should be bid adieu to by exhibiting the *Naraca* mudra and by uttering the weapon mantra coupled with the word *Fut*, after which the falic emblem should be considered as merged in the mantra, known as the mantra of the image (*Murti*) (4). After having worshipped the god in the sacrificial sand-cushion as directed above and having merged in himself the hosts of mantras used in the course of the worship, the worshipper should propitiate the god Chanda the attendant of Siva, according to the rules laid down below. The god should be invoked as Om, obesiance to Chanda Ishan, Om, obesiance to Chanda *Murti* at the centre, Om, *Fut Svaha* (obesiance) to Dhuli Chandeshvaraya (5—6). Then the rite of *Sadanganyasa* (explained before) should be performed in the present case as follows—Om, Hnu Fut, obesiance to Chanda situated at my heart, Om, obesiance to Chanda situated at the crown of my head, Om, Hnu, Fut, obesiance to Chanda situated at the tuft of hair on my crown, Hnu, Fut, obesiance to Chanda, who protects me, as my armour, Om, Hnu Fut, obesiance to Chanda, who is my weapon. Then he should meditate upon the image of the god Chanda, as possessing four hands and a black complexion and as carrying in them a mace, a tanka, a rosery, and an anchorite's pitcher respectively, (7—8).

In the alternative the god *Bramha* should be worshipped

in the semilunarshaped tanka weapon of *Chanda*, and the worshipper should tell in his mind the mantra sacred to him, as much as he could, not exceeding a tenth part of the number of mantras to be repeated in the principal worship of the god, of which the present worship would form a part (9). Gold and gem ornaments together with clothes, cows and proprietory rights in land should be made over to the image, after which the garland of flowers closing the list of offerings and worship should be presented to him as follows (10).—"Commanded by Civa I offer to thee O God, all these articles of food and drink together with betel leaves, garlands, and scented pastes. Oh *Chanda* may all these pious acts be agreeable to thee, which have been undertaken by me agreeably to your wishes! Dost thou pardon me Oh God for any short coming on my part in performing the above deeds, whether due to folly or ignorance. Make them whole and complete Oh God at all times" (11—12). Having thus addressed the god, the worshipper should offer the *Argha* and meditate upon the glory of that divine manifestation, and merge in himself the mantras used by him in the course of the worship, by exhibiting the Sanharmudra and by repeating, while taking in the breath, the mantra known as the *Sanharmurti mantra* coupled with the principal one. The flowers etc. should be then removed from their places, and the ground should be washed over with water containing a solution of cow dung, and the worshipper after having rinsed his mouth, should cast away the offerings etc., and commence the worship of another god or otherwise.

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CHAPTER XXXII.

THE GOD said—Now I shall describe to you the process of worshipping the cow *Kapila* which is as follows—"Om obeisance to *Kapila* who imparteth joy. Om obeisance to *Kapila* who is the abode of all bliss, Om obeisance to *Kapila* who is of a gentle character. Om obeisance to *Kapila* who is effulgent as the celestial *Surabi*, Om obeisance to *Kapila* who is of a good temperament, and Om obeisance to *Kapila* who imparts enjoyment in this world and salvation in the next (1—2). Acceptest thou this morsel of food Oh Kapila, who art the daughter of Suravi, the mother of the universe and who grantest all boons and givest ambrosia to the gods. Dost thou grant me my hearts desire. Take away all my sins and inequities Oh Kapila who wert worshipped by Vacista and the intelligent *Viswamitra* (3—4). May the cow rest before me and at my back every day, and so may I rest amidst cows at all times and often mediate upon a cow in my heart (5). Take these morsels of food given by me O Kapila. After having thus addressed the cow, the worshipper should deem himself as identical with Civa or the supreme blissful one, who is pure, and whose ethereal self is incapable of sin, and subsequently worship the book of learning and make obeisance to his preceptors and superiors (6). At noon he should bathe and worship the god Civa with the eight scented flowers, the worship of the above god together with those of his divine cushion and attendants being enjoined to be made with an equal number of flowers (6—7). At that time of the day the food should be brought into the well cleansed Kitchen, while the worshipper with a stem of the Kusha grass should sprinkle over it the water held in the

conch shell, and firstly dedicate the same to the god Civa (9) after having told in mind the *Mrityunjaya* mantra coupled with the term *Vausat*. Then the half of the above morsels should be set apart for performing therewith the Homa ceremony unto the oven, after having duly purified the same, together with the fire kept thereon, and the oblations should be offered to them in turn (10). The worshipper should perform the *Homa* in the fire about his umbilicus by once taking in the breath wind, then carry the *Bankibeej* (lit the seed of fire) therefrom and through the *Sadhishan* by letting out the breath wind, and merge the same in the oven fire after having contemplated that as *Civagni*, or the fire of the divine essence of Shiva. Then the oblations composed of the above morsels of food should be dedicated to the following gods and cast into the oven fire in the order as follows. Om Ham oblation to the fire god with Obesiance, Ham oblation to the god *Soma* with obesiance, oblation to the *sungod*, to *Vrihaspati* to *Prajapati*, to all the gods, to all the *Vicras* and Ham oblation to the fire god who is the creator of the sacrifice; and the offerings should be cast into the different quarters of the heaven, starting with the East. After that he should bid adieu to the oven fire by reading out the mantra which runs as "Pardon me Oh God in bidding you farewell (11—14). In the right hand portion of the oven, the god of virtue or piety is to worshiped as "obesiance to the god of piety, and in the left hand part thereof the spirit of impiety; as obesiance to the spirit of impiety in the vessel containing the firmented decoctions of boiled rice (15). The god *Varuna* or the fire god of the sea should be worshipped for having transformed the sap into the serum, together with the god Ganesh, the destroyer of all harms, at the door of the kitchen. The goddess *Sovaga* should be worshipped in the stone slab for grinding spices as "Obesiance to Suvaga. In the mortar the worship is to be performed as Om

obesiance to Roudrika, and Om obesiance to Girika, and in the pestle as Om obesiance to Balapryā and Om obesiance to Ayuadha (16—17). Similarly in the broomstick the two latter gods, should be worshipped, and the god of love in the bed (18). Then having offered the oblation to the god of the house-hold, the worshipper who had taken the vow, together with his son and the preceptor should take their meals served in golden plates, or in vessels made of lotus leaves, without speaking a word (19). The leaves of Bata, Acvatha, Arka, Batabi, Sal, and Vallatak trees should not be used in making such vessels. Then he should rinse his mouth with water, offering watery oblations to his five Pran winds as follows—*Om Pran Svaha* (oblation to the wind at the heart). *Om Apana Svaha* (oblation to the wind about the anus). *Om Samana Svaha* (oblation to the wind about the naval). *Om Udan Svaha* oblation to the wind at the head). *Om Byana Svaha* (oblation to the wind which flows through the whole body. And again after having kindled up this fire of hunger, he should offer similar oblations to the five supplementary winds of his body such as *Naga*, Kurma, *Krikara*, *Devadatta* and *Dhananjaya*. Then after having finished his meals, he should drink the finishing draught of water, and again offer watery oblations to his five principal vital winds as before by reading aloud the mantra which runs as *Amrit Upastaranamasi*, and perform the *chullaka* rite by uttering the mantra which runs as *Amritapidanamasi* (20—24).

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CHAPTER LXXVIII.

THE GOD said :—Now I shall describe to you the process of investing a divine image with the holy thread which

crowns the performance of all other religious ceremonies in respect of merit, and which is usually grouped under the two catigories of Nitya and Naimittik according as the same is undertaken out of a disinterested motive or for the fulfilment of any definite object (1). The investure is to be performed either in the month of Asar, Sraban or Vadra, on the eighth or the fourteenth day of the fortnight, both light and dark, or on the first day of one of the above-mentioned fortnights during the five months from Asara to Karticka, the images which are usually invested with such threads, being those of the fire god, Brahma, Ambica, Ganesha, Naga, Skanda, the sun-god, Shuli, Durga Yama, Indra, Govinda, the god of love, Camvu and other eaters of the celestial ambrosia. Gold, silver, and copper were the metals used in making those threads in the Golden (Satya) and the successive ages, cotton and silk threads and fibres of the lotus stem are what they should be made of in the present Kali Yuga (2—4). The deities who reside in and preside over the nine component strings of the holy thread are, the *pranava* mantra Om, the moon, the fire-god, Brahma, Naga, Guha, Hari, Survesha and another. A holy thread of the *uttama* class should be composed of fifty-nine strings of thread, while those of the Madhyama and the *Kainsa* class should be made of half or a quarter number of strings of the former, or a holy thread of the *uttama* class might be made of eighty-one strings of thread, one of the Madhyama class of fifty strings, and one of the *Kanyasta* class of thirty-eight strings of thread only. The Granthi or the binding knots should be tied at equal interstices (5—7). The breadth of the entire holy thread being twelve, eight or four fingers according to the class the same would belong to, or would be made equal to the breadth of the falic emblem (8). In length the holy thread should be made to reach down to the pedestal of the image, or a equal to quarter of its entire length and the pedestal

combined, washed with the *Sujata* (9). The knots should be tied up from the left and consecrated with the mantra sacred to the *Aghora* manifestation of the god Shiva, and dyed with the paste of saffron and sandal by reading aloud the mantra known as the *Purusha Sukta* (10). In the alternative the thread might be coloured with a composition, of musk, Rochana, camphor, turmeric and Gairic (yellow clay) pasted together and the knots should be made to number ten or as many as there would be the number of strings in it (11). The interstices between the knots should measure one, two or four fingers respectively or as much as would be compatible with a decent aspect of the entire combination, the knots being named as Prakriti (nature). Pourasi (appertaining to the subjective principle of the universe), Beera (Heroine, or the principle of valour). Aparajita (invincibleness), Bijaya (victory) Jaya (gladness of conquest), Ajita, (unconquerableness), Sadashiva (everblissfulness), Manomani (the opening up of mind, or the expansion of the intellect), ahd Sarvamuki (facing all, or omniscience), after the attributes they represent, the eleventh and the succeeding knots being known as the *Suva* or the Blissful (12—13).

In the alternative the knots of the sacred thread should be made to number fifteen, or one for each of the manifestations of the god or in other words the knots of the holy thread should number as many as there are known revealed forms of any particular god, whose image would be invested with the same, the number of knots in the case of the image of Guru or Gana being seven only (14). Or one knot should be tied for each of the warders or the presiding deities of the angular quarters of the heaven, and a holy thread in the case of a falic emblem should measure from one to nine cubits in length (15). The number of knots in a holy thread of the *Bridha* class should number twenty eight in all, the number prescribed for the other two classes

being eighteen and eight respectively and the breadth of the knots or of the entire holy thread would, in all instances, commensurate with the breadth of the phalic emblem. On the seventh or the thirteenth day of the fortnight, the preceptor, pure in body and mind, and having performed his daily devotional rites, should decorate the temple with flowers and pieces of gay coloured cloth in the evening, (17); and worship the sun god on the hallowed ground after having duly taken possession of the same according to the rites of *Vuparigraha* dealt with before, and after having duly performed the special form of *Sandhya* worship prescribed for the occasion and especially the rite of offering watery oblations (Tarpana) (18). The preceptor should then recite the *pranava* mantra, rinse his mouth, and perform the rite of *Sakalikaran* spoken of before (mentioning the names of the different parts of the body coupled with the mantra particularly sacred to each), wash the threshold of the temple with water consecrated with the mantra of weapon, and start the worship in the eastern side of the adytum, proceeding to its other parts as follows:—"Ham obeisance to the door known as the *Cantikala* (phase of peace), Ham obeisance to the phase of knowledge, Ham obeisance to the phase of non-action, and Ham obeisance to the door known as the phase of existence or being. The warders of the god should be worshipped at the top-sides of those doors, two at each as follows:—Obeisance to Nandi, obeisance to Mahakala. I bow down unto the warder Vringi. I make obeisance to Gana. Obeisance to the warder *Vrisava*. I fall at the feet of the warder Skanda, and lastly as "I make obeisance to Chanda (19—22). In the event of the ceremony having been undertaken out of a disinterested motive, the preceptor after having worshipped the warder gods at the sides of the temple door, and after having purified the material principles of his body and performed the rite known as the Vastujag, should place in the hand

of the god the special Argha or the offering (23). After having washed the phalic emblem, he should purify his hand with flowers and bunches of Kusha grass consecrated with the Hridmantra, and make the same permeated with the essence of Shiva, place it on his head, and contemplate himself as identical with him, the first cause and who is the omniscient one, and accordingly whose effulgent self is the chief factor in the sacrifice. The preceptor, holding the sword of true knowledge in his hand, should meditate upon the god. Subsequent to that he should go to the south west corner of the sacrificial shed fully purified with all the necessary rites of purification, and lay down therein the washings of the Argha, the composition known as the Panchagavya and all other articles essential to the sacrifice. After having laid them down with his face turned towards the north, the preceptor should collect together the stems of Kusha grass lying scattered on the sacrificial platform, and spread them out in the small jar in the south eastern corner thereof (24—28). The gods presiding over the human households should be worshipped in the south western corner of the sacrificial shed, the goddess Laksmi at its door, and after that the pitcher placed on all sorts of sacrificial seeds facing the west. (29). Then the bull riding god, together with the goddess bestriding a lion and the Vardhini (sacrificial jar) should be worshipped with the Pranava mantra, and in the pitcher the god Shiva should be worshipped with his attendants, and the divine weapon in the Vardini (30). In the different quarters of the heaven, the presiding deities such as Indra, etc., together with the gods Brahma, Vishnu and Shiva, should be worshipped, and the preceptor having taken in his hand the Vardini, which should be carried behind the pitchers, should read out the mandate of the god Shiva; and the ground should be impressed with the mark of an unbroken jet of water by uttering the principal Mantra of the god (31—32). This mark or

water-girdle should be considered as a weapon guarding against the advent of all dangers that might befala the worshipper (33). Thus the god should be worshipped in the firmly placed cushion, imaginarily spraed over the pitcher placed there, and after that the weapons of the god in the Vardini located with the Pranava Mantra (Om) (34). The union of the two emblems of creation should be brought about by showing the Mudra known as the Linga Mudra. Then the sword of knowledge should be dedicated to the consecreated pitcher and the merit of rehearsing the principal Mantra to the god, with a tenth part of which the protection should be read out in the Vardini, the god Hara having been worshipped previous thereto with the composition known as the Panchagavya and the god Ganesha in the north western angle of the heaven (35—36). Subsequent to that the fire sacred to Shiva and made permeated with his essence should be bathed and worshipped in the sacrificial fire-receptacle and the sacrificial porridge duly purified by offering the oblation known as the Sampata oblation, should be divided with a Kusha grass into three parts, respectively consecrated to the god, the fire god, and the soul, out of which the two former should be offered to the god Shiva and the fire god, the portion consecrated to the soul having been kept apart (37—38). The stick for cleansing the teeth should be offered in the east to the god by repeating the Mantras of arrow and armour respectively, together with a piece of clay either on the south or on the west by reading aloud the Mantras such as the *Aghora* and the Shika Mantra (39). In the north, the water consecrated to Bamana should be offered from the left side by repeating either the *Hrid* or the Sadyajata Mantra, and likewise the scented water in the north east with the head (40). The composition known as the Panchagavya together with *Palasha* and lotus flowers should be cast all round and flowers should be offered in the north eastern quarter of

the globe, and the substance known as the *Rochana* (yellow dye) in the south east (41). Similarly the substance known as the *Agaru* should be offered in the south corner of the mystic diagram and all the essential articles of the homa ceremony should be offered in four equal divisions in the north west with the stems of Kusha grass and by uttering the Sadyajata mantra (42). Then an anchorite's stick, a rosary, a waist cloth, and an alms bowl together with collyrium, and a stick for applying the same, saffron, oil, a comb, a prepared betel leaf and a mirror should be presented to the imaged god in the front of the worshipper. The substance known as the Rochana (yellow dye) should be offered to the god and presented on the north side of the image, a cushion, a pair of shoes, a bowl, a pair of cloth and an umbrella having been previously dedicated for the satisfaction of the image god Icana in the north east by uttering the mantra held sacred to that particular manifestation of Mahadeva (43—44). The sacrificial porridge containing a quantity of clarified butter should be offered to the god in the east, with perfumes, etc.

Then the holy threads purified by having been immersed in the washings of the *Argha* offering should be brought near the sacrificial fire by repeating the Sanhita mantras (45—46). Then the worshipper having covered the same with a piece of hyde of the black antelope, should meditate upon the eternal blissful one who without knowing any change or modification in himself, divided the eternal time into months and years and witnesseth all that takes place in the universe, and is the protector of all created things. Then the holy thread should be purified by uttering twenty-one times the Sanhita mantra coupled with the Sati and Hati ones (47—48). Subsequent to that, the room of worship should be girdled with threads; and perfumes, etc., should be given to the sun-god after having previously worshipped him therein. Then the worshipper should duly

rinse his mouth and perform the *Nyasa* ceremony and worship in succession in the pitcher of water consecrated to Shiva the gods Vastu with his weapon, the goddesses such as Nanda, etc., the Lokapalas, the god Ganesha, the goddess Vardani the preceptor and the soul, by mentioning the name of each (49—50). Subsequent to that he should hold the holy thread smeared with the paste of the drugs known as the *Sarvousadi*, and perfumed with the fumes of burnt flowers and green grass in the cavity of his two blended palms, and read aloud the prayer as follows—"Om salutation to thee. Oh for removing all short comings on my part in performing this ceremony, I invoke the boon of compensating regulation, born of thee. I have worshipped thee, O thou God, who art the abode of all soul and non-soul. Dost thou crown my undertakings with success. I bow unto thee, Oh Shamvu at all times, and with my whole soul. Be pleased with me. I invite thee, O god, with thy goddess and attendants and the god Ganesha and the Lokapalas accompanied by the gods of the mantras, with a view to invest thee with the holy thread to-morrow morning, and I shall fulfill the vow I have taken, O lord, at thy command" (51—55). Having thus invited the god the worshipper should perform the rite of *Amritikaran* by taking in the breath wind, and repeat the principal mantra of the god near the phalic emblem and dedicate the merit thereof to the same, after which he should bid adieu to the god after having made the final obeisance to him, repeated the principal mantra, and sung the hymn in his praise (56—57). Then having performed the homa ceremony in the Shivanal (fire permeated with the essence of Shiva) with a third part of the sacrificial porridge, thrice the oblations should be given to the inmates of the different quarters of the heaven, together with the Matris, the Vutas, the presiding deities of the firmaments, the Rudras, andthe Kshetrapalas, and to the celestial elephants also guarding the different angles of the sky, as oblation and obeisance (namas) to the Rudras,

oblation and obeisance (Svaha) to the Kshetrapalas and so on (58—59). After having performed the rite of *Achaman* (rite of rinsing the mouth with water) the investor of the thread, should proceed on with the Homa ceremony supposed to remedy all defects that might have lurked in the performance of the same; and the final oblations should be cast into the sacrificial fire, as Om Bhu Svaha, Om Bhuba, Svaha, etc., after which the fire should be made secure as it were in the receptacle, and the four oblations should be cast into the same as follows—Om, oblation to the fire-god with obeisance, Om oblation to Soma with obeisance, Om oblation to Soma and the fire god with obeisance, and lastly as Om oblation with obeisance to the fire god, who is the creator of the sacrifice (60—61). Then the union should be brought about of the gods respectively located in the mystic diagram and the sacrificial fire receptacle. Then the holy thread should be kept in a vessel made of bamboo and consecrated with the Astra, Hridaya, and the Kala mantras; and the Hrid, armour and weapon mantras should be located therein together with the mantra of armour, and worshipped with the six essential articles of worship by repeating the Pranava mantra Om. Then the vessel containing the holy thread should be girdled with strings of thread, and the worshipper in a spirit of humble devotion should dedicate the same to the lord of the universe for safe custody (62—65). Subsequent to that he should make gifts of two theological works, and place the holy thread at the feet of the preceptor, in a spirit of contrite supplication (66). After that he should come out of the room and perform the rite of Achaman and worship in the three mystic diagrams cleansed with a solution of cow-dung, the composition known as the Panchagavya, the sacrificial porridge, and the sticks for cleansing the teeth. Then having again rinsed the mouth with water and kept up a vigil with songs and hymns up to a very late hour in

the night, his inner self being stuffed as it were with the mantras. The worshipper should lie down fasting near the image, contemplating the god, and sleep on a mattress made of Kusha grass. In this way a man should undertake the ceremony, lying fasting and self-controlled on a bed of ashes, even if his prayer were for the cessation of a recurrence of births (67—69).

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CHAPTER LXXIX.

THE GOD said:—Early in the morning, the worshipper having bathed and performed his daily *sandhya* worship, should enter the sacrificial shed with all his passions and lower propensities entirely subdued. Then having decked the phalic emblem, he should take hold of the holy thread and place the same in a hallowed vessel situate at the north east corner of the mystic diagram previously laid out (1—2). Subsequent to that he should bid farewell to the god Shiva, and having removed the flowers, etc., from the body of the phalic emblem, should again perform the two rites of *Anhik* (daily prayer) on the hallowed ground as before (3). Then the gods, Aditya, Dikpalas, the sacrificial pitcher, Ishana, Shiva and the fire god should be fully worshipped according to the practices usually observed in the course of *Naimittik* worships; and the *tarpan* rite with the *mantras* together with the rite of expiation of sin should be performed hundred and eight times with the Shiva mantras, after which the final oblations should be gradually cast into the fire (4—5). Then the holy thread should be offered to the sun god, and then after the *achaman*, to the warder gods, the

Dikpalas, the sacrificial pitcher, and to the Vardini (6). The worshipper having seated near the phalic emblem should present the holy thread to the soul, the God Gana, the preceptor, and to the fire god (9). Subsequent to that he should worship the god Shiva in the principle of soul or knowledge which is anterior to and underlies the principle of nature, protected and domineered over by *Brahma* the god of creation, by reading out the following prayer. "I have performed, O God, this sacrifice as commanded by thee, who art the soul of the eternal time, according to the best of my light and knowledge, and according to the rules as seemed best to my understanding. Dost thou accept this holy thread permeated with thy essence O Shamvu! and make whole and complete whatever has been impurely, improperly and incompletely done by me in the course of the sacrifice. Om fulfil and make complete this my vow of sacrifice. Om obeisance to the lord of vows (8—10). Then the god should be again worshipped with the holy thread in the principle of knowledge which is precedent to the principle of universal destruction, and over which the essence of the god Vishnu presides, by repeating the principal *mantra* of the god. Similarly the god should be again worshipped in the principle of Shiva which is lorded over by the principle of destruction, by uttering the *Shivanta mantra*; and the holy thread should be deposited therewith on the phalic emblem or the image of Shiva who controls all the forces or principles moving the universe. The holy thread should be invested with the principal mantra ending with the *layanta mantra* of the god, where the investor performs the ceremony with a view to attain salvation, the mantras which should be used on the occasion where the investor undertakes the vow for the fulfilment of any definite object, are as follows *Om Ham* obeisance to Shiva who presides over the principle of soul, *Om Ham* obeisance to Shiva who is the lord of the principle of knowledge, *Om Ham* obeisance

to Shiva who presides over the principle of Shiva, and *Om Houm* obeisance to Shiva who is the lord of all the principles which govern this Universe (11—15). Having made obeisance to the holy thread, the investor, O Bramhan, should pray as follows:—"Thou art the only means of salvation, Oh God, to all the created beings (16). Thou art the only abiding principle in whom the universe resides. Thou art the god of gods, Oh lord, who by pervading all hearts dost witness the acts of all the created nature. By deed or thought or speech I have no other being to resort to save thy eternal self. Make whole and complete, Oh lord, whatever has been done defective and incomplete by me every day whether in regard to the mantra, practice, article or prayer in connection with this sacrificial ceremony. Pardon all my omissions, Oh God, and make me pure and free of sin. Thou, who art the absolutely pure, lord of the gods—thou who hast purified the universe with all its fixed and moving inmates, pardon all my short-comings and defective acts.—Thou who art now revealed as the holy thread. Make one, Oh God, whatever in the course of the sacrifice, be scattered and separate through my folly, or whatever has been made defective through my ignorance or folly, and make them stiched together as if with a single thread by your gracious will." Thus having read the prayer and dedicated the merit of reciting the mantra to the god and made obeisance to him, he should take the vow of a three or four month's penance as directed by his spiritual guide (17—22). Then having made obeisance to the preceptor, the votary should approach the receptacle of the sacrificial fire, and cast into the same the four skeins of the holy thread for the purpose of investing therewith, as it were, the god Shiva located in the sacrificial fire. The god in the fire should be worshipped with flowers, burning incense sticks, and pinches of sun-dried rice, after which holy threads with oblations should be presented to the *Rudras*. The god Shiva should be bid adieu with an

obeisance, the *Homa* for the expiation of sin (*Prayaschitta homa*) should be performed, the final oblations should be gradually cast into the fire, the sacrificial fire should be propitiated with oblations of sacrificial porridge, and the god (Shiva) located therein should be bid farewell (23—25). The *Homa* ceremony should be performed with the *Vyahriti* mantras as follows—*Om Bhu svaha, Om Bhuba svaha*, etc., and the going away of the god of fire should be obstructed, as it were, by putting in his way the goddess *Nisthura*. Then the four oblations should be offered to the fire and the other gods, and the four oblations with the four holy threads should be given to the presiding deities of the different quarters of the firmament; and an other holy thread to the books of Siddhanta to commensurate with the entire length of the latter (25—27). *Om Hum* oblation to the region known as the *Bhu*, *Om Ham* oblation to the region known as the *Bhuba*: *Om Ham* oblation to the region known as the *Sva*. *Om Ham* oblation to the regions of *Bhu*, *Bhuba* and *Sva*. Having performed the *Vyahriti homa* with the above mantras, the four oblations should be offered as *Om Ham* oblation to the fire god. *Om Ham* oblation to the god *Soma*. *Om Ham* oblation to Soma and Agni combined. *Om Ham* oblation to the fire god who is the creator of the sacrifice. The preceptor should be worshipped as the god Shiva, without any distinction whatever, with clothes and ornaments, etc., and all the merits of the other annual sacrifices performed at the instance of the investor of the holy thread, should be made over to him (28—29), who should be invested with the holy thread by uttering the mantra which runs as "the god said with whom the preceptor is pleased, etc." Then the Bramhins should be fed and the gifts of clothes etc,. should be made to them in a spirit of humility and devotion, by reading aloud the mantra "Be pleased with this my gift, Oh ye the ever blissful one who art the overlord of the gods." The

investor should bathe early in the morning and perform his daily rites of prayer and worship, and take leave of the god Shiva after having worshipped him and the holy thread with the eight scented flowers as previously described (30—32). Then having performed the rites of the *Nitya* and the *Naimittik* worship in full, the god Shiva should be contemplated as located in the flame of fire and accordingly worshipped therein. Subsequent to that the *homa* for the expiation of sin should be performed. After that oblations of clarified butter should be cast into the fire by reading the mantras of weapon, and lastly the final oblation should also be offered in the same. A man who would ask for enjoyment and pleasures, should make over the merit of performing the sacrifice to Shiva, saying "Let this my act take fruit, Oh lord, while those who would want salvation, should dedicate the merit thereof to the god by saying "Let not the performance of the present sacrifice, Oh God, bind me as a chain to the cycle of recurring existences (33—35). The union of the god Shiva located in the sacrificial fire with the blissful one ensconsed in the solar plexus of the investor of the thread, should be brought about; and the essence of fire should be attracted therein, after which the physical embodiment of the latter should be taken leave of and put out (36). Then having rinsed his mouth, the votary should enter the sacrificial shed and make the water of the pitcher permeated with the essence of Shiva who should be bid farewell simultaneously therewith (37). Similarly the Lokapalas should be taken leave of, and the holy thread having been removed from the body of the phalic emblem, should be put upon the image of the Chanda manifestation of that deity together with flowers, etc., who should be duly worshipped subsequent thereto. In the alternative the god Chanda might be duly worshipped on the sacrificial sand-cushion as directed before by reading aloud the following prayer. "May any defect in my performing this

annual sacrifice be remedied by thy gracious will, Oh Chanda! Having thus spoken to the god, the votary should bid him farewell with an obeisance, and again worship the god Shiva after having removed the flowers and other articles of worship from the body of the imaged Chanda. A man living within a radius of forty miles of his spiritual guide, should be deemed as free of all sins and impurities, and undertake the rite of investing the holy thread in his company, though he might live as remote as stated above (38—41).

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CHAPTER LXXX.

THE GOD said:—Hear me, O Brahman, describe the process of investing the image of the god with the fibres of the Damanak tree. Once on a time the fire of anger of the god Shiva brought to being a spirit known as Bhairava, who conquered and harrassed all the gods; whereupon the god Shiva cursed and converted him into a Damanak tree. Having been propitiated, the god said, O Bhairab, those would worship thee in thy vegetable existence, would get all sorts of merit, and my word would not be otherwise. O Brahman, all the rites described in the preceding chapter should be duly performed; and on the seventh or the thirteenth day of the fortnight, the investor accompanied by his friends and relatives, should approach and invoke the tree according to the words of the god Shiva as follows:—"Stay here, O tree who hast been created out of the gracious pleasure of the god. I shall take thee home with a view to employ thee in the divine work (1—4). The tree should be invited home and the *Adivasa* ceremony should be duly performed in the

evening. After having duly worshipped the sun-god, Sankar and the god of fire, the root of the tree planted in a lump of clay should be put on the west side of the phallic emblem, the stem on the left or on the head of the linga, *Dhatri* on its north, the torn leaves on the south, and its flower on the east. The flowers and roots should be stowed in a box and the god Shiva should be worshipped on the north-east. The five articles of worship held in the cavity of the blended palms, should be placed on the head, and the god should be invoked as follows (5—8). "I have invited thee, O thou god of gods, in the early morning. May I attain the fruit of practising this penance and may all my acts in connection with the same, be whole and complete by thy gracious will (9)." Then the holy thread kept in the vessel should be covered over with the principal mantra of the god. The votary should bathe early in the morning and worship the lord of the universe with perfumes and flowers, etc. Then having performed the rites of his daily and incidental worship and ceremonies, he should worship the *Damanak* tree. Then he should hold in the cup of his united palms the three oblations in succession which should be offered as *Om Ham* oblation to *Ishana* who is the lord of the principle of knowledge, *Om Ham* oblation to *Ishana* who domineers over the principle of bliss, the fourth oblation having been offered with the mantra which runs as "*Om Houm* obeisance to the supreme god (Maheshvara) who wields a trident in his hand. Make whole and complete, Oh lord, this sacrifice and fulfil the object for which the same has been undertaken." Then having worshipped the fire god, Shiva and the preceptor, the god should be invoked as follows:—"Make complete, Oh lord, by curtailing or by making good as the case may be, whatever has been done by me in excess of or whatever falls short of the proper standard of ceremonies in connection with the sacrifice. Make whole this my ceremony of investing your image

with the fibres of the *Damanaka* tree. A man who performs this ceremony goes to heaven by the merit which he acquires when the Damanak tree begins to bloom in the month of Chaitra (10—13).

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CHAPTER LXXXI.

THE GOD said:—Now I shall describe to you, O *Brahman*! the rite of spiritual initiation which destroys all sin and enables the soul to break through the bonds of illusion and inequities (1). That sort of initiation should be only deemed as deserving the epithet which begets true knowledge in the initiated who are divided according to their respective capacities into three different classes such as the (1). *Bignatakala* (those who are cognisant of the beatitudes and the *Pralayakala* (those who have reached a psychic altitude from which those attributes can be made cognisant of) and the *Samala* (those whose psychic perception is clouded with *mala* or mental dirt), only these three classes being enjoined to be favoured with an initiation in the Shastras (2). The disciples who belong to the first of the above three classes are bereft of all mental impurities, the second class is marked by an immunity from all sinful acts, and the third class of disciples can hold communion by prayer with the region from which the divine attributes become perceptible. The initiation in its turn admits of two distinct divisions as well, the *Niradhara* (devoid of a hold or receptacle) and the *Sadhara* (possessing a mantra or an image, as it were, as a peg to hang upon).

The initiation which is independent of any particular image or mantra (*Niradhara*) is the form of initiation which

the disciples of the first two classes should be favoured with, while the *Sadhara* form of initiation is meant for all. In the former sort, the worship of Shamvu alone brings about the wakening of the soul by striking the inner man, as it were, with a sort of irresistible psychic velocity, and accordingly the mind does not stand in need of working up its own elevation, by meditating upon any particular mantra, or an attribute of the godhead, the recepients of such an initiation being presumed to be considerably advanced in the spiritual plane. In the contrary in the *Sadikarana* sort of initiation, the god Shamvu becomes merged as it were in the shape of the preceptor, and a piercing soul-energy is evoked and becomes operative in the disciple by rending asunder the veil of illusion. Thus the spiritual initiation admits of being divided into four distinct classes such as the Niradhara, Sadhara, Sabeeja (initiation by imparting a particular mantra to meditate upon) and the Beejarahita (initiation marked by the absence of any such mantra). A Sabeeja form of initiation can be administered only in the case where the disciple has proper control over his passions and propensities; while the Nirbeeja form should be adapted only in those cases where the disciples through the looseness of any moral screw somewhere in his heart, is incapable of putting his animal nature under proper curb and rein. However an initiation of the latter class gives to its recepient the right of performing the Nitya and *Naimitya* rites and ceremonies (3—9). The *Sadhikara* sort of initiation is for those only who are deeply attached and devoted to their preceptors, the *Nirbeeja* form being allowable only in cases where the disciples possess character like those of my two sons (10). The *Niradhikara* form of initiation makes its recepients entitled to perform the Nitya or disinterested rites of sacrifice only, or only those ceremonies the performance whereof does not add to the merit of the performer, but whose non-performance

takes away from his virtues as a positive moral delinquency. Thus the forms of spiritual initiation may be grouped under two distinct categories, each marked by its own characteristic features. One is full of penances and ceremonials and is ushered in by its indispensible adjuncts of mystic diagram and the sacrificial fire receptacle, the other holds sway only over the region of mind and is based upon the knowledge of truth (11—12). The preceptor who has got the right to administer any form of spiritual initiation should administer the same in the following manner.

In the beginning I shall speak about the form of initiation which is known as the *Skanda Diksa* (13). The preceptor seated on his cushion and holding the Argha offering in his palm, should worship, the warder gods at the threshold of the sacrificial shed after having performed the rite of his daily prayer and worship, and on having removed the pernicious spirits who usually disturb the performance of a sacrifice. Subsequent to that he should perform the rite of *nyasa* by uttering the mantra of weapon, and purify the material principles of his body by uttering the mantras enjoined to be repeated on the occasion. Then the special *Argha* offering should be dressed up composed of sessamum orientale, rice, sun-dried rice, *Kusha* grass, green grass, white mustard seeds and thickened milk with barley, all sprinkled over with water. The articles easential to the ceremony should be purified by washing them with the washings of the above special *Argha* offering, and the preceptor should impress the ridge of his nose with the characteristic *tilak* mark. The purification and worship of his self and his own cushion should be made as laid down before. Then the composition known as the *Panchagavya*, fried paddy, sandal, seeds of white mustard, the sacred ashes, bunches of green grass, sun-dried rice, and the stems of the sacrifial *Kusha* grass, etc., to be

made use of in the course of the ceremony, should be purified by repeating the mantras peculiar to the occasion (13—17). Then the grains of fried paddy which had been scattered and purified as before, should be consecrated with the mantra of weapon and sticks of incense should be lighted up and waived before them. Subsequent to that they should be sprinkled over with water consecrated by the mantra of weapon and covered over, as it were, with the mantra of armour previously explained. Then the stems of green grass which should be knotted up in the forms of various weapons, and which are potent enough in warding off all evils, should be stowed in thirty-six different bunches, each measuring a *tala* in length. Then the Astra mantra of the god Shiva should be repeated over the sword of knowledge, and the preceptor should locate within himself the effulgent image of the supreme blissful one,—who is the receptacle of the universal creation and the only wished for being as far as the worshipper is concerned,—bereft of all illusion; and deem himself as identical with his divine self (16—20). Subsequent to that he should tie up the turban round his head, and decorate his body with ornaments, etc. He should besmear his right arm with the paste of scented sandal and make his head permeated with the essence of the god Shiva in the following way. The worshipper should locate within his head the effulgent image of the god revealed in the form of the sun by repeating the weapon mantra sacred to Shiva, and consider himself as indentical with Shiva the creator (21—23). Then he should meditate upon the god who resides in the mystic sacrificial diagram as the witness of all righteous deeds, as the protector of the sacrifice in the sacrificial pitcher, as the recepient of the Homa oblations in the sacrificial fire, and as the liberator from the bonds of flesh in the disciple; and consider himself as indentical with his divine self and make that notion fixed in his heart

(24—25). Then the man, holding the sword of knowledge in his head and facing the south west angle of the heaven, cleanse the ground of the sacrificial shed with the composition known as the Panchagavya together with the washings of the Argha offering (26). The stems of Kusha grass should be carefully examined and tied up in separate knots, which should be subsequently scattered around and then gathered up (27). The cushion should be spread out with them in the north-east angle of the heaven, the gods presiding over households and the goddess Lakshmi having been worshipped in the south-weastern angle of the heaven and at the door of the sacrificial shed respectively (28).

In the west, Purayanti, who is the presiding deity of the sacrificial shed, should be worshipped with gems by uttering the Hrid mantra (29). The worshipper with his face turned towards the west, should worship the god Samvu in the pitcher situate at the north-east corner of the sacrificial shed over a cushion of paddy, and containing water, gems and a piece of cloth over its mouth. Similarly the goddess Sakti should be worshipped to the south thereof, the goddess Vardhini who strides a lion and who is revealed in the form of sword in the west; the gods who are the guardian deities of the different angles of the firmament of whom Indra is the first and Vishnu is the last, in their respective regions, and the cushion as well as the weapons, of the gods together with the animals they ride upon, should be worshipped with the Hrid mantra by mentioning the name of each. Then the sacrificial Jar should be carried round behind the pitchers, and an unbroken jet of water should be sprinkled over the hallowed ground by way of circumbulation. The mandate of the god Shiva should be read out to the guardian deities of the heaven followed by a repetition of the principal Mantra sacred to that divinity, and the Jar together with the sacrificial pitcher should be duly consecrated and held in their place. Subsequent to that the god Shankar should be

worshipped with his attributes and attendants on the steady cushion, as it were, placed over the afore said sacrificial pitcher, and his weapon in the Vardhini as follows;—"*Om Has* obeisance to the cushion of the weapon, *Hum Fut Om Om* obeisance to the image of the weapon. *Om Hum Fut* obeisance to the weapon known as the *Pashupata*. *Om Om* obeisance with *Fut* to the heart. *Om Srim* obeisance with *Hum* to the head. *Om Yam* obeisance with the *Hum Fut* mantra to the tuft of hair on the crown. *Om Gum* obeisance with the Hum *Fut* mantra to the armour, and *Om Fut* obeisance with the *Hum Fut* mantra to the weapon. The weapon should be meditated upon as a god possessing four faces and looking fierce with his jaw of ragged teeth effulgent as a million of suns, and weilding a mace, a club a spear and a sword in his four hands (30—35). The union of the two opposite emblems of creation should be brought about by exhibiting the *ling mudra*, and the pitcher should be touched with the small finger and the Vardhini with the clenched fist, and the sword of knowledge should be presented for protecting the mouth of the pitcher. The mantra, which serves the purpose of the principal mantra sacred to Shiva should be repeated hundred times in the sacrificial pitcher, and with a tenth part thereof the protection is to be given to the Vardhini as follows:—Cautiously guard, Oh thou god, who art the lord of the universe and the protector of all sacrificial ceremonies, this my sacrificial shed. The god Chaturbahu (the four handed one) who is the inmate deity of the Pranava mantra should then be worshipped, together with the god Gana in the north-western corner of the shed, and the god Shiva over the sand cushion; and then the sacrificial fire-receptacle should be worshipped with the Argha offering (36—40). In an abstracted state of mind the worshipper should stow on his right and left hand sides the articles essential to the sacrifice such as the sticks of sacrificial trees, Kusha grass and sessamum orientale, (41), which should

be purified as before, together with the fire-receptacle, fire, ladle, and the clarified butter and contemplate the god Shiva in the sacrificial fire and then meditate upon the greatness of the god Urdhavaktra (42). Then he should perform the Sritinyasa rite in the image of the god in the sacrificial pitcher and in the body of the disciple and also in the sacrificial fire cushion, according to the rules of practising the *nyasa*. Then repeating the Banhibeej, the Homa oblations should be offered to the phases of beatific knowledge which are known as Hiranya, Kanaka, Rakta, Krishna, Suprava, Atirikta, and Bahurupa, occupying the different angles of the body of the fire (44—45). In the sacrifice undertaken with a view to appease the anger of a particular god, or to confer any special boon on the person at whose instance the same would be performed, the Homa oblations should be composed of thickened milk, sugar, and honey etc., while they should be made of Pinyaka, powdered barley, and decoctions of rice, in the sacrifice performed with the object of harming an enemy of the performer (46—47). An angry and insulted person should offer oblations of salt, Rajika, whey, mustard oil and thorn by uttering the vasya mantra for wreaking vengence upon the insultor, while a person bent on attracting or securing the affections of a woman or on gaining mastery over the mind of another person should perfom the Homa with the oblations of Bandhuk and Kinsuk flowers (48—49). In lust for gain or empire, the offerings should consist of Pātal and Champaka flowers or of Bal fruits, and with lotus flowers and eatables respectively where the sacrifice is made with a view to attain a paramount sovereignity or wealth (50). Bunches of green grass should be cast into the sacrificial fire where the object of the performer is the cure of any obstinate disease, the offerings of Pryangu, Malati and Mango flowers and Jvarantak being held as imparting sway over all the created nature (51). A homa ceremony performed with the Mritunjaya mantra grants immunity from death, while

simply in the vessel of porridge girdled round the neck with a piece of cloth. Subsequent to that the vessel should be placed over the oven situated at the right side of the preceptor and which would have its aperture facing the west, and which should be previously consecrated, the mantra of egoism mentally projected into the same. The two sides of the oven should be contemplated as made up of piety and impiety and over which the Atma mantra had been repeated. The vessel should be cleaned with the washings of clarified butter and the mantra of weapon should be repeated over the same. By repeating hundred times the Prasad mantra, the grains of shyama grass, etc., should be cast into the clarified butter previously purified with the mantra of weapon (59—62). Five handfuls of the above seeds should be thrown into the clarified butter in the case, where the initiation would be given to a single disciple only. In case where there would be more than a single disciple, a half handful of Shyama seed should be taken for each additional one. The above seeds should be protected or covered over, either with the mantra sacred to the fire god, or with the mantra of armour, and the porridge should be cooked in the flame of the sacrificial fire, by uttering the chief of the mantras which are sacred to the god Shiva. Subsequent to that, a ladleful of clarified butter should be melted in the low fire of the oven by uttering the Sanhita mantras followed by the term Svaha, and cast into the vessel of the sacrificial porridge. Then the vessel should be put over the stems of consecrated Kusha grass by repeating the weapon mantra, and the plaster of clay would be put over its body by uttering the pranava mantra Om, and by once reading aloud the Sanhita mantras, the disciple having cast oblations on the cushions of piety, etc., situated at the east of the mystic diagram around the receptacle for the sacrificial fire by uttering the Hrid mantra. The vessel would thus be cool on having received a cool plaster upon

the one performed with the offerings of sessamum orientale confers prosperity. The ceremony of propitiation known as the Rudra Shanti should be undertaken for general benediction or for the propitiation of angry gods and astral influences in general (52).

Oh Brahman! now I shall describe the process of performing the Homa which should be performed in connection with the rite under discussion. Eight hundred oblations should be cast into the sacrificial fire by uttering the principal mantra sacred to the god and offerings to the number of a tenth part thereof to the divine adjuncts. The Tarpana ceremony should be performed by repeating the abovesaid principal mantra after which the final oblation should be cast into the fire as laid down before (53). Then for the purpose of ushering in the disciple, as it were, and for bringing in auspicious omens by removing the evil ones, the preceptor should rehearse himself the mantra known as the Pratishisya mantra. Two hundred oblations should be cast into the fire with the principal mantra as previously directed. The rite of tarpana should be performed once with the eight astra or weapon mantras preceded by the principal one and followed by the term Svaha. The Dipana or the rite of lumination should be performed by uttering the mantra which runs as Om Hrum Hroun Hring Shivaya svaha, and the rite of tarpana with the mantra Om Houm Shivaya Svaha (54—56). Then having washed the pot or the vessel for cooking the sacrificial porridge with waters permeated with the essence of Shiva, and plastered the same over with the paste of sandal, a girdle of consecrated Kusha grass (both stem and leaf) with the astra and the armour mantra should be tied round the neck of the same for the proper preparation of the porridge (57—58). Then in the cushion placed with the armour mantra over the semi-lunar-shaped mystic sacrificial diagram, the god Shiva should be worshipped with the flowers of sentiment or with flowers

its body. The Sampata offering should be given with a ladleful of clarified butter, and the purification is to be brought about by reading the Sanhita mantras followed by the word Vousat; and the porridge should be taken out of the vessel. The ceremony of Amritikaran (act of transforming the porridge into ambrosia) should be performed by exhibiting the Dhanu mudra) and the porridge should be made cool by placing the vessel on the sacrificial sand cushion (63—70). The porridge should be divided into three parts, one for the disciples, one for the fire god, and one for the Lokapalas and which should be dedicated to them by uttering the Hrid mantra followed by the word namas (obeisance). The water for rinsing the mouth should be offered by repeating the same mantra, and the final oblation should be cast into the sacrificial fire on having made hundred offerings of clarified butter unto the same, by uttering the mantra enjoined to be repeated on the occasion. Mystic diagrams, sacred to the Rudras and the Matrikas, should be laid down to the east of or amidst the sacrificial pitchers sacred to the god Shamvu, and offerings should be mentally made unto them. The worshipper should make himself one with the god Shiva in the pitcher sacred to that divinity, and consider himself as the omniscient being who is the top and crown of things and the presiding deity of the sacrifice then closed and performed. He should deem himself identical with the god Shankar, and walk out of the sacrificial shed, full of that divine egoistic notion. Then he should cause the disciples to be seated on the cushion spread out over the stems of Kusha grass previously consecreated with the pranava mantra, and placed over the mystic diagram by uttering the weapon mantra. The disciple should put on a pair of clean white clothes. His holy thread should be clean and white, and he should face the north, if the initiation were for the purpose of attaining salvation; while he should turn his face towards the east, if his object were to obtain pleasure and enjoy-

ment only. The preceptor should make the disciple sit erect on the cushion, and vein him affectionately from foot to the tuft of hair on his crown, while the latter should turn his face towards the east, in the case where the initation would be for the attainment of any earthly good, the order of looking at the different parts of the body of the disciple being in the inverse order, that is from tuft of hair on the crown downwards, in the event of the initiation being made for salvation of the disciple. The eyes of the preceptor would look entranced and widened with the teaming beams of affection and the divine essence of Shiva while looking at the disciple, who should be bathed in water consecrated with the weapon mantra, the rite of his ablution in water consecrated with the mantras peculiar to the mantrasnan described before, having been duly performed before that. Then the disciple should perform the rite of ablution with the consecrated ashes, for warding off all sorts of evils that might befal him in the course of the sacrifice, and for destroying all sorts of impieties and imperfections by practising the yoga known as the yoga of annihilating the illusion and apparently created universe, and the duly consecrated ashes should be gently rubbed over his body (71—79). Subsequent to that the disciple should be again sprinkled over with water consecrated with the weapon mantra, and for the perpose of Sakalikaran, should be touched with the end of a Kusha grass in the part of his body above the umbilicus by repeating the weapon mantra, the rite being kown as the rite of Marjan or cleansing (80). Similarly the part of his body below the navel should be thrice touched with the end of the consecrated Kusha grass for the purpose of performing the rite of Aghamarsana (expiation of sin), the bonds of his physical body should thus be broken through by means of the above two ceremonies performed by uttering the mantra of the arrow (81). The preceptor should then locate in the body of his disciple previously

worshipped with flowers, the god Shiva together with his divine cushion and attendants, by fixing his eyes upon those of his disciple, and by driving through the above organs into the soul of the latter the divine essence with which his own self had been made permeated with. The preceptor should utter the Netra (eyes) and the Hrid mantra while thus projecting the god light of his own soul into the inner-being of his disciple, and make him seated on a cushion on the right hand side of the phalic emblem, clad in a white garment duly consecrated with the mantra, after having made him reverentially walk round the image of the above-said emblem of creation. The cushion should be covered over with a piece of white cloth and the preceptor should drive his own soul into the lotus of the disciple's heart with all the energy of his own psychic nature, and by exhibiting the mudra of destruction (Sanhar mudra) and by repeating the mantra of the image. Having prevented the possibility of its escaping from the purified body of the disciple facing the east, the preceptor should perform the nyasa, and worship the god Shiva in his head by repeating over the same the principal mantra of the god (82—85). The hand of the disciple should be converted into a hand sacred to, and permeated with, the essence of Shiva by telling the Shiva mantra, such a hand being known to translate a votary to the region hallowed by the feet of the god, and to supply him with the only means of worshipping him in this existence. Then the worshipper or the disciple should cast flowers upon the body of the phalic emblem, sing hymns while thus offering flowers and invoking his divine presence with the mantras, after having removed all the impediments which stand in the way of worship. The preceptor should make obeisance to the Brahmins present on the spot and to the sacrificial jar (Bardhini) and the pitcher, and cause the disciple to be seated near the sacrificial fire facing the north. and on his own righthand side, and meditate upon the

occult nerve Susumna emerging out of the body of the disciple and entering into that of his own. The preceptor should place the consecrated Kusha grass into the right-hand of his disciple, the one end of which should touch his own knee-joint, the other end resting on the body of the phalic emblem. Then he should enter into the heart of the disciple by letting out the breath wind while repeating the mantra sacred to Shiva, and come back into his own heart by practising the Puraka (taking in of the breath wind) form of Kumbhaka. Having thus established a communion between the god, the disciple and himself, the preceptor with the Hrid mantra should cast three oblations into the fire permeated with the essence of Shiva, for ensuring the presence of the god, and make another hundred offerings unto the same for making the hand of the disciple permanently permeated with the essence of Shiva. The disciple thus initiated becomes competent to worsip the god Shiva (86—93).

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CHAPTER LXXXII.

THE GOD said:—O thou six-faced one hear me describe the process of performing the rite of spiritual initiation known as the Sanskardiksha (the rite of purifying initiation) The god Shiva situated both in the heart and in the sacrificial fire should be invoked, and the union of the two divine manifestations respectively located in the two abovesaid different places should be brought about, and the gods thus united should be propitiated with tarpana performed by uttering the Hrid and the Atma mantra. Five

oblations should be cast into the fire for invoking the presence of the god, and the new-born babe of fire should be touched with a flower consecrated with the mantra of weapon, the stary effulgent point of consciousness having been mentally located therein (1—3). Having located the mantra Hum in the fire by practising the Rechaka form of Kumbhaka, the preceptor should draw it forth by means of the Sanharini mudra and merge the same in his own heart by taking in the breath wind with a Puraka form of Kumbhaka. Then the abovesaid essence of fire should be cast into the organ of generation, as it were, of the goddess Bagishvari by letting out the breath wind full of the energy of the Hrid mantra and by exhibiting the mudra known as the Udbhaba mudra (4—5). In the smokeless sacrificial fire fully ablaze, the oblation should be offered with the mantra which runs as "Om Hum Hum obeisance to the soul," for the fulfilment of the object for which the Homa ceremony had been undertaken. A Homa ceremony performed in a dull fire emitting smoke, fails to bring in any success (6). A pleasing fire that rises circling upwards and emits a sweet smell, is to be preferred in performing the Home ceremony, as well as the fire which touches the grouud and sends out sparks in contrary directions. The sacrificial fire should be so lighted as to possess the above characteristics, and the iniquities of the disciple should be destroyed by performing the Homa therein, which is known as the sin-eating Homa; or in the alternative the failings of the disciples might be burnt with the energy of the mantra sacred to the god Shiva (7—8). Hundred oblations by uttering the five principal mantra of the god, and an oblation with the same mantra followed by the term Vousat, should be cast into the fire for depriving the disciple of the attributes of the twice-born caste, and for purifying and making him permeated, as it were, with the divine essence of Shiva, and by the way of performing unto him the rites of

Garbhadhan, Simantonuyan and Namakaran, etc., described before (See *Anti* Verse 13-17. Chapter 75.) in his spiritual re-birth.

The rite of Garbhadhan in the present case, signifies the elevation and conversion of the soul of the disciple, by breaking through the bonds of the flesh through his own exertion, towards and into the sonship of the god Rudra; while the rite of Punsavana should be interpreted as a manifestation of the soul—attributes in the initiated, unaffected by the workings of Maya or illusion. The spontaneous dawning of the true knowledge on the mind of the disciple, clouded by the darkness of illusion until such spontaneous lumination, should be known as the rite of Simantabandhan in the instance under discussion; while the development and evolving out of the principle of absolute bliss (Shiva) within the disciple should be designated as the act of taking birth in this form of spiritual initiation—the wakening of consciousness in a human child, like the other acts described above, having had its prototype in the wakening of the notion of personal identity with the supreme blissful one, in the soul of the initiated, which has become equal to the Supreme Being in spiritual perfection. Then the preceptor should carry into the lotus of his heart his own soul, manifest as an effulgent spark of fire, by exhibiting the mudra known as the Sanhar mudra; and utter the mantra, principally sacred to the god, by practising the Kumbhaka Yoga, (restraining the breath wind while engaged in meditation) and by bringing about an union of the god Shiva and his own soul in his heart, and them he should retain therein the two abovesaid entities, made one, as it were, by a process of mental fusion (9—15).

Then the preceptor, well-versed in the procedure of sacrificial ceremonies, should carry the said principal mantra with the occult stream of his pure consciousness through the

nerve ganglia, respectively sacred to the god Brahma, etc., up to the region sacred to Shiva, by practising the Rechak form of Kumbhaka, performed by covering over or permeating the breath wind with the essence of the Hrid mantra and by psychically projecting the same into the petals of the lotus of the disciple's heart (16—17). Then he should duly propitiate Shiva and the fire-god; and cause the disciple to reverentially bow down unto them, and advise him as follows:—"You shall not blaspheme nor speak ill of the Shastras, nor skip over, while walking, the flowers and perfumed leaves with which any worship had been performed. You shall worship Shiva, the preceptor, and the fire god as long as you shall live" (18—19). The above vows should be given unto those who are by self discipline, quite capable of keeping them; while portions only of the above vows should be given to women, boys and old men, or to persons who are invalid or addicted to the pleasures of the world, according to their respective capacities. The preceptor should then consecrate in a vessel the alms bowl, waist cloth and other articles essential to the due fulfilment of the vow, with the Sanhita mantras coupled with the term Svaha in the end and preceded by the Ishana or the Hrid mantra. Subsequently the preceptor should exhibit them to the presiding deity of the sacrificial sand cushion, after having quickly cast into the fire the oblations known as the Sampata offerings. Then for protection, the above articles should be kept for a time beneath the sacrificial pitcher, and then made over to the person who had taken the vow, with the leave and permission of the god Shiva, first obtained. Thus by means of the spiritual initiation made with the above vows, the due fulfilment whereof is its essential condition, and which as forming the theme of discussion in the present chapter, is known as the Samaya Diksha (vow initiation), the inner man of the disciple takes a new spiritual birth and is to be looked upon as a spiritual infant

though competent and entitled to perform the Homa ceremony unto the fire god and to receive the knowledge inculcated by the Agamas.*

CHAPTER LXXXIII.

THE GOD said :—Now I shall describe to you the process of illumining, as it were, the principal mantra to be used in the course of the spiritual initiation, which has for its object the entire cessation of the recurring cycles of future existence, and the unfettering of the shackles of the flesh. The above ceremony of lumination should be performed with the rites of Tadan, etc. The rite of lumination should be performed unto each of the above principal mantras by offering one or three oblations in the fire for each of them, the mantra being "Om, Hrun, Houm, Hrum Fut." The Nyasa rite should be performed as follows "Om, Hroun, Houm, Hrun Fut" at the heart, and so on at the head, and the mouth respectively. In all sacrificial ceremonies undertaken with a view to injure the enemies of the performer, the rite of lumination should be done unto each of the component parts of the abovesaid principal mantra, while in the ceremonies intended to bring peace and prosperity, the above rite should be performed by appending the mantra Vasat to the principal one. The

* The Agamas commonly known as the Tantras are so-called because they came out of the mouth of the god Shiva, heard by his goddess Girija (the daughter of the mountain), and were approved of by the god Vasudeva.

आगतं शिववक्त्रेभ्यो गतञ्च गिरिजा श्रुतौ :
मतञ्च वासुदेवस्य तस्मादागममुच्यते ॥

preceptor should offer oblations, in all the instances to all the roads leading to salvation or the desired end; and worship the disciple seated on the mystic cushion on his left. Then he should contemplate a string of thread as the occult soul-nerve Susumna, and tie up the tuft of hair on the crown of the disciple with the one end thereof, the other end being let fall so as to reach down to his toe. In the case where the disciple asks for salvation, the thread should be tied round a part of his body by exhibiting the Sanhar mudra (1—7). The thread should be tied round a part of the right side of the disciple, if male, and round a part on the left, if female; the goddess Shakti having been previously worshipped on his or her head, as the case may be (8). Then having taken hold of the thread by exhibiting the Mudra known as the Sanhar Mudra, the same should be placed on the head of the disciple. The Nadi or the occult nerve of pure consciousness should be taken out by uttering the principal Mantra, and projected into the thread by repeating the mantra known as the Hrid (9). The same should be covered over with the energy of the Rudra Mantra, and thrice the oblations should be offered for invoking the presence of the soul-god by repeating the Hrid Mantra, and thrice unto the goddess Shakti (10). Om Ham obeisance to the road of sound, Om Ham obeisance to the road of Vavana, Om Ham obeisance to the road of Kala, and Om Ham obeisance to the road of Sodhya. The above ways to the desired end should be located in the thread above described with water consecrated with the Mantra of weapon; and the disciple should be bathed in the same. The preceptor should gently beat against the heart of the disciple with a flower, and enter into the body of the latter by means of his psychic force, while practising the Rechaka form of the Kumbhaka by letting out the breath wind; and cut in two with the Mantra of weapon the string of psychic energy flowing from his own soul into that of his disciple, and

he should pour out the Hansa bija or the occult energy, which moving the heart of the latter with the rythmic movements of respiration, gives rise to the sound Han-sa (11—13). "Om Houm Hum Fut" is the mantra which should be used at the time of performing, as it were, the post natal rite of cleaving asunder the umbilical chord of the new-born soul in the heart of the disciple. Then having covered the same over with the Shakti sutra or the thread of psychic energy, by uttering the mantra which runs as "Ham Ham Svaha"; the mantra "Om Ham Ham Ham Ham, obeisance to the soul" should be projected psychically into the above thread, so as to pervade its entire length, the thread having been meditated upon as the umbilical chord of the new-born soul-life. The psychic thread should be covered over with the mantra of armour. Thrice the oblation should be offered with the Hrid mantra for invoking the presence of the soul-god. The thread should be embodied with the principle of knowledge and the phase or the attribute of the soul-energy known as the Shantyateeta Kala, or the beatitude beyond the state of absolute bliss, should be looked at by repeating the mantra which runs as "Om Ham Houm obeisance to the phase of soul-energy beyond the state of pure bliss; the other psychic principles having been located therein, and meditated upon, as having been converted into the essence of the mantras (14—16).

Two out of the twenty-five fundamental principles of the universe together with the mantra, the sixteen Varnas, the eight worlds, the Beejnadis,* the letters ka and tha together

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* इड़ा च पिङ्गला चैव सुषुम्ना परमा मता।
गान्धारी हस्तिजिह्वा च पुषा च सुयशा तथा॥
अलम्बुषा कुहुश्चैव शङ्खिनीदशमी मता।
लोलजिह्वैकजिह्वा च विनयाकामदा परा।
अमृताबहुल नाम नाड्यो वायुसमीरिताः॥

with one out of the three fundamental attributes (guna), the one object of sense-perception, and the primordial cause revealed in the form of the eternal blissful one (Sadashiva), should be contemplated as having been located in the phase of beatitude beyond the region of absolute bliss (Shantyatita Kala); and the latter in its turn should be projected into the thread described above (Pasha Sutra) resplendent with its white effulgence, by repeating the mantra which runs as "Om Houm Hum Fut" to the Shantyatita Kalapasha. Thus having taken that out, the preceptor should place the same on the head of the thread abovedescribed, and cast three oblations of clarified butter into the fire for ensuring the stay of the Shantyatita Kala in the thread (17—19). Two out of the twenty-five fundamental principles of the universe, the two letters Ka and Tha, and the two Bijnadis, together with the two out of the three fundamental qualities, the two mantras, the one absolute cause situated at the occult nerve-ganglion of that name and called the Ishvara, the twelve terms signifying the different attributes of the god (padas), the seventeen worlds, and one out of the five Visayas (objects of sense-perception) should be considered as merged in the Shanta Kala, which should be mentally projected into the principle of beatitude known as the Krishna, the god Achyuata having been meditated upon therein. The phase or the beatitude of bliss should be taken out of the latter principle by performing the rite of Tadana and placed at the mouth of his occult psychic nerve. Then the preceptor should cast three oblations into the fire with the Atma mantras, for invoking the presence of the above beatitude in that part of the thread. Then in the phase or the principle of knowledge located in the beatitude called the Atirikta, the seven tattvas or the fundamental principles of the universe together with the twenty-one beatitudes, six letters, and twenty-five worlds, the three qualities, the object born of the cause of Rudra, should be psychically ensconced. The preceptor should meditate

upon the Pratistha Kala (the lordly attribute of the godhead), filled in with the six worlds, the six attributes of the god, the twenty beatifie glories, the four qualities, the three mantras and the only object born of the essence of the god Hari, after having performed the rite of Tadana in the phase of beatitude designated as the Sukla. Then having placed the same at the navi sutra (the occult nerve ganglion about the umbilicus) the preceptor should offer three oblations for ensuring the location of the same therein. Subsequent to that, he should locate in the Kala or the principle of non-action, the mantra Hrim, together with the winds pervading the occult nerves, and the sense-organs (both intellectual and operative) and the principles presiding over the workings of each of them, conjointly with each of the five objects of sense-perception, and the first cause contained in the Bramhanda-mantra, together with the Samvaras. The rite of Tadana (beating out) should be performed at the outset, in the remaining principles of beatitude other than those above enumerated, which should be located and worshipped in the thread, the usual oblations for ensuring their countinuance therein, having been duly offered in the sacrificial fire (20—30). Thus having abstracted the Kalas or the principles of beatitude, the preceptor should lay them down in the thread above described. The act of locating them should be accompanied by the perfomance of the sacrifice, called the sacrifice with vows and penances, where the form of initation falls under the category called the Sabija. Other rites, over and above those already described, should be undertaken with a view to keep intact the corporeal body of the disciple, until the mantra would take fruit and produce the wished for beatitudes. (31—32). The mantra which is the epithet of the occult soul-light, should be meditated upon in the principles of beatific knowledge (Kalas) described above, the rites of tarpana (*Lit.*,—propitiation) and lumination having been performed with the same, and the obl[illegible]

having been offered with the Atma-mantra, three times three.

"Om Ham oblation with obeisance to the noose of the phase of beatitude beyond that of absolute bliss." The rite of Tarpana (propitiation) should be performed with the preceding mantra, "Om, Ham, Ham, Ham, Fut, Oblation with obeisance to the noose (meaning the above said thread) of beatitude beyond that of pure bliss," the rite of lumination (Deepana) having been performed with the above mantra, for considering the beatitudes as pervading the five occult nerve ganglia, through which they become respectively patent and perceptible (33—34). To that end, the thread should be smeared with clarified butter coloured with saffron, and the god Shiva with his attendants should be worshipped therein, with the "Vala" mantra followed by the mantra "Hun Fut," by piercing through the occult nerve ganglia in due succession. The preceptor should concentrate his vital energy on his own heart, and only confine his life-energy to that part of his body while taking hold of, and tying the thread by, uttering the following mantra. "Houm, Ham, Hun, Fut," I take hold of the Shyantatitakala (phase of beatific knowledge beyond that of pure bliss) and tie up the same round my body. The above mantra should be repeated while accepting, taking hold of, and tying the above thread, which stands, as it were, for the bonds of the world (36). The seated preceptor should place the above thread on the shoulder of the disciple (if male) for completing the rite, and hundred times offer the "Homa" oblation with the principal mantra for expiating all sins of the disciple. The Homa ceremony should be performed in a covered saucer, in the case where the disciple is of the male-sex, and on an overturned saucer in the case of a female disciple (37—38). The thread should be covered over with the essence of the Hrid mantra, and worshipped with the same, on having been made pure by worshipping the

god Shiva and his attendants, and by offering the Sampata oblations spoken of before. Then the thread should be placed beneath the sacrificial pitcher; and the mantra of protection from harms should be read out to the same. Flowers should be given in the hands of the disciple, and the sacrificial pitchers should be worshipped, after which the preceptor would walk out of the sacrificial temple, after having caused the disciples to be seated on the three mystic diagrams, previously described on the hallowed ground. The disciple should sit facing the northern quarter of the firmament, if the initiation were for the object of enjoying an immunity from the recurring cycles of existence; while they should turn their faces towards the east, if the initiation were made for enjoyment of comforts only, both in this life and hereafter (39—42). At the outset, the preceptor should perform the ceremony of the Chullak Homa with three oblations of the composition, known as the Panchagavya, and after that with three or eight mouthfuls of the sacrificial porridge, uncontaminated by the touch of the teeth, the same having been made permeated with the essence of the Atma mantra repeated over them. Such oblations should be covered over with Palasha and Pippal leaves respectively, according as the ceremony would be performed for attaining salvation or for obtaining comforts. The Samvojan oblations, (oblations of repast) should be offered, by repeating the Hrid mantra; and the preceptor should rinse his mouth with water consecrated with the same mantra. The sticks or stems of sacrificial trees should be given with the Hrid mantras, for serving the purpose, as it were, of tooth-brushes, and hundred and eight times the principal mantra should be told, for making up and atoning for any defect or deficiency of procedure in performing the sacrifice. Then the merit of performing the above rites should be assigned to the presiding deity of the sacrificial sand-cushion, whom the preceptor should subsequently bid adieu, and go on with the worship of the god

Chandeshvar, and worship the sacrificial porridge over the consecrated fire, after having removed the flowers, etc., with which the god Chanda had been worshipped (43—47). After that, the preceptor should worship the Lokapalas and the sacrificial pitchers, and only take leave of them, and then bid adieu to the god Gana and the fire-god, in the event of their having been retained on the periphery of the outer mystic circle of the sacrifice. Then oblations in small quantities should be given to the Lokapalas, on the periphery of the above circle; and the preceptor bathed in the consecrated water or with hallowed ashes, should then enter the temple of sacrifice, and cause the disciples, if house-holders, to be laid down on a mattress of Kusa grass, with their heads turned towards the north; while those who would be monks, should lie down on a bed of ashes, with their heads turned towards the south. Then the preceptor should bathe the disciples, who had tied up the tufts of hair on their crowns in knots, with the astra and the seven Manavak mantras, and walk out of the temple subsequent thereto.

"Om Hili, Hili, Swaha (oblation with obeisance) to the mace-wielding-god." The preceptor should eat the sacrificial porridge, containing the composition known as the Panchagavya, and then having cleansed his teeth and rinsed his mouth with water, lie down on the bed over which the Pavaman-mantra had been previously repeated, and meditate upon the rites performed in connection with the sacrifice. This is the rule which should be adapted in the Adhivasa, preliminary to the ceremony of spiritual initiation (48—53).

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CHAPTER LXXXIV.

THE GOD said:—Then early in the morning, the preceptor should bathe and perform his daily rites of prayer and worship. Dreams of curd, ginger, meat, and wine, in the night preceding the day of ceremony, should be held as the most auspicious ones, while dreams of riding on elephants or horses, or the dream of a piece of white cloth by the preceptor, should also be looked upon as harbingers of good. The preceptor dreaming in sleep by as if he is bathing or anointing his body with oil, should be regarded as auguring evil, which should be remedied with a Homa ceremony, performed with the Aghora-mantra (1—2). The preceptor should enter the sacrificial shed, after having finished his two daily rites of sandhya worship, which he should perform according to the rules of incidental (Naimittika) sacrificial ceremonies. He should rinse his mouth with water, purify his own soul and the part of his forearm, known as the Shivahasta, locate in his inner being the presiding deities of the different angular points of the sky, such as Indra etc., and worship them in the sacrificial pitcher turn and turn about. The God Shiva should be worshipped both on the mystic diagram, and on the sacrificial sand-cushion, and the fire-god should be worshipped with oblations; and the rite of mantra tarpana should be performed until the final oblation would be offered. The inauspiciousness of the two latter sorts of dreams, should be removed and atoned for by casting hundred and eight oblations of clarified butter into the fire, accompanied by the mantra of weapon preceded by the mantra Hum. The preceptor should then perform the rite of luminating the mantra, and offer oblations (Antarvali or oblations presented on the interveining space) on the sacrificial ground, comprised between the sacrificial

pitchers and the sand-cushion, for lighting the hallowed fire upon. Subsequent to that he should ask the permission of the god to usher in the disciple, and then walk out of the temple. All the rites and ceremonies described under the Samaya Diksha, should be performed; the mystic diagram should be laid down on the ground as thereunder averred. The oblations of clarified butter, known as the Sampata (oblations which are supposed to lay down the foundation of the Homa), should be cast into the fire with the end of the consecrated Kusha grass which should be looked upon as the umbilical chord of the latter. The preceptor should thrice offer oblations in to the fire, by uttering the principal mantra for ensuring the safe location of the above; prototype of the umbilicus during the continuance of the sacrifice, and take in hand, the thread known as the Pasha-sutra, after having worshipped the god Shiva, invoked and located in the sacrificial pitcher (3—9). Then the above Pasha-sutra should be tied round and hung down from the tuft of hair on the crown of the disciple, who would remain standing on the right hand side of the preceptor, so as to reach down to the toe of the former. In the case where the disciple would be initiated with the sole object of working out his own salvation, the thread should be tied, by viewing it while rehearsing mentally the Chidmantra; its entire length having been contemplated as full of the essence of all the knowable Bhuvanas or the worlds of perception, the principle of non-action (Nibriti) having been located therein. The preceptor should mentally recite hundred and eight times, the names of the gods: Kapala, Aja, Buddha, Bajradeha Pramardan, Bivuti, Abyaya, Shasta, Pinaki, the lord of heaven Agni, Rudra, Hutashi, Pingala, Khadaka, Hara, Jvalana Dahyana, Babhru, Bhasmantaka, Kshapantaka, Yamya, Mrityuhara, Dhata, Vidhata, Karjaranjaka, Kala, Dharma, Adharma, Sanyukta, Viyogaka, Nairita, Marana, Hanta, Kruradristi, Bhayanaka, Urdhanshakha, Birupaksa, Dhumra, Lohita-

Danstra, Vala, Ativala, Pashahasta, Mahavala, Shveta, Jayabhadra, Dirghavahu, Jalantaka, Badabasya, and Vima (the ten latter gods being the ten different manifestations of the sea god Varuna) together with those of Shighra, Laghu, Vayuvega, Sukshma, Tikshna, Kshpantaka, Panchantaka, Panchashikha, Kapardi, Meghavahana, Jata-Makutadhari, Nanaratnadhara, Nidhisha, Rupavana, Dhanya, Soumyadeha, Prasadakrit, Prakasha, Laksmivan, Kamarupa, Vidyadhara, Gnanadhara, Sarvagna, Vedaparaga, Matrivritta, Pingaksha, Vutapala, Valipriya, Sarvavidyavidhata, Suka-Dukshahara, Ananta, Palaka, Dhira, Pataladhipati, Vrisha, Vrisadhara, Virja, Grasana, Sarvatomukha, Lohita (the ten latter being the ten manifestations of Rudra seated on the hoods of snakes), Shamvu, Vivu, Gana, Adhyaksa, Traksa, Tridashavandita, Sanhar, Bihara, Lava, Lipsu, Vichakshana, Atta, Kuhuka, Kalagni, Rudra, Hataka, Kusmanda, Satya, Vishnu, Bramha, (these eight being the manifestations of Rudra occupying the interior of the caldron of the universe). The preceptor should also contemplate the names of the Bhubanas together with those of the gods Bhabodvaba Sarvavuta, Sarvavutasukhaprada (Grantor of fielicity to all beings) Sarvasannidhyakr it (the all-pervading one), and Bramha, Vishnu, Rudrakar (creator of the Indian trinity of godhead) as follows. Oh Thou worshipped one existing before all! Om Oh Thou who dost witness the evolution of the universe, and all incidents happening therein! Om Thou who art the destroyer of Rudra or the principle of universal dissolution. Om Thou who art revealed in the sun (Patanga). Om Thou who art the sound, the essence of all things and beings, and the eternal blissful one, and the all pervading life-pulse of the universe, who dost g ant all boon to all beings, and who art the creator of Bramha, Vishnu, and Rudra. I make obeisance to thee, O Shiva (the blissful one). Om obeisance and obeisance to thee (10—25).

Then, O Skanda, in the thread or the Pasha-sutra above

described, the principle of non-action (Nivritti) should be contemplated, as impregnated with the twenty-eight beatific states, together with the mind which fills the universal expanse of ether, and also with the eight letters of which the Sadya, Hrid, Astra and Netra, Mantras are composed. The letter 'MA' of the Sanskrit alphabet, which is the emblem of the mystic seed of the universe, together with the occult nerves Ida and Pingala, and the vital winds known as the Pran and the Apan, the two organs of smell and generation, together with the principle of earth matter, which is characterised by the proper sensible of smell, and the five proper sensibles of smell, touch, etc., should also be contemplated as merged in the above principle of non-action located in the thread, which is emblematic of the bond of this life (Pasha-Sutra) should be filled in, by an act of psychic abstraction, with the principle of essential matter (Prithvi-Mandal), which is of an amber hue, and a square shape, chequered with electric flashings and extending over eighty millions of miles of space. In this zone of essential matter should be considered as lying concealed, the wombs of the different forms of existences, the first being the source from which flows out the existence of the celestial beings, then the four fold arrangements, from which emanate the creeping crawling things of the earth (sarishripa), then the womb of bird life and that of bovine species, and then the womb through which the mammals are brought to being, each succeeding one evolving out of its anterior species in due order of evolution. The fifth form of womb is that to which the immoveables of nature owe their origin, the sixth form being that in which the non-humans, such as the Rakshas, the Pishaches, the Yakshas, and the Gandharvas, etc., take their birth. The seventh form of womb, is that in which the Yamas take their birth; the eighth form being known as the Bramhayoni. The eight essential principles relating to the earth matter, together with their respective receptacles, should be contemplated

as having been located in the above principle of non-action. The absolute dissolution of the universe, which means the disintegration of the universal nature, together with the sensations of pleasure and pain, which are the outcome of intellection, and the god Bramha who is the first cause, and to whose waking state is due the continuance of the universe, should also be located in the principle of non-action mentioned above, which should be coupled with the Mantra particularly sacred to it, and running as "Om Ham Hum Ham Hum Fut to the thread which stands for the beatitude of non-action." Then the preceptor should draw it forth by practising the Puraka form of Kumbhaka, and by exhibiting the Ankushamudra, the mantra which would be repeated on the occasion being "Om Ham obeisance to the Nivritti Kala Pasha." Then he should carry up the same through the occult nerve-ganglia situate at the lower part of his body, by exhibiting the Samharmudra and repeating the Mantra which runs as "Om Hum Ham Hrum Hum Fut to the Nivrittikalapasha" (thread of the beatitude of non-action). Then the same should be projected into the receptacle for the sacrificial fire, by exhibiting the Mudra known as the Udbhavamudra, and also by repeating the abovesaid Mantra. The Nivrittikala thus located in the fire-hole, should be worshipped with the above Mantra, and therein the oblation should be cast unto the same, with a view to ensure its continuance. The Tarpana should be performed by offering three oblations. The god Brahma should be invoked with the Mantra "Om Ham obeisance to the god Brahma;" and the following prayer should be read aloud "Oh Brahman! I initiate this disciple in this world over which you hold sway. May he attain salvation. Dost thou be propitious, Oh lord!" The god of fate should be thus spoken to, after which the preceptor should invoke the goddess Vagishvari with the Hrid-Mantra, who is the deity of protection and makes herself manifest in the forms of

knowledge, volition and action, and who possesses the six divine attributes, and is the sole cause of the universe. The goddess should be worshipped in the following way. The principal Mantras which are preceded by the Hrid-Mantras and coupled with the Hum Fut Mantra in the end, and which had been previously stirred up in the womb of the goddess Vagishvari, should be psychically projected into the heart of the disciple. The preceptor, well-versed in the procedure of these sacrifices, should then penetrate into his innerself by one stroke of his soul-energy, unite the effulgent point of consciousness of the latter located in the beatitude of non-action, with the other beatific principles (Kalas), and divide the same with the principal Mantra "Om Ham Hum Has Hum Fut," and also by repeating the Mantra which runs as "Om Ham Svaha, and by exhibiting the Samharmudra after having practised a Purak form of the Kumbhaka. (27—40). Then he should draw it out by repeating the Atma-Mantra ("Om Hum Hum Hum obeisance to the soul) and merge the same in his own pure consciousness. Then he should bring about an union of his own soul and the god and the goddess. Then he should rouse up the same, practise the Rechaka form of Kumbhaka, and carry up the stream of his pure consciousness, through the occult nerve-ganglia respectively sacred to the god Bramha, etc., up to the cavity of the brain sacred to the god Shiva. He should locate the same, in its upward course, in all the principles which give rise to the different existences, such as the serpent, the Aves, the mammal etc., contained in his inner-being which is the Microcosm of the Universe, and finally merge the same in the womb of the fire goddess Vagishvari, by exhibiting the Udbhavamudra from the left. The location of the soul in the principles, spoken of in the preceding line, should be made by the preceptor, with a view to perform the rite of Garbhadhan to the newly-born soul-child in the disciple, so as to forestall the process of evolution, or

so that he might not [illegible] under the need of g[illegible]g through the necessary cycles of existence, before he could enter the door of salvation. The stream of soul-energy thus evoked, should be worshipped with the Mantra "Om Ham Ham Ham obeisance to the soul; and five times the rite of Tarpana should be performed unto it with the same Mantra. In all other principles of birth, the psychic body of the disciple should be purified. The rite of Punsavan should not be performed in the present instance, as the psychic body is not characterised by any distinctive mark of sex. The rite of purification of the body of the soul-child in its successive births in the different wombs of existences, such as the non-human and the divine, etc., in its gradual progress towards salvation, should be made with the Siras-Mantra; and likewise the preceptor should perform unto him, the rite of postnatal ceremony in those of its psychical re-births, with the same Mantra as the above. The preceptor should contemplate the mantra sacred to the god Shiva, and also the respective regions occupied by the material garbs of the soul-child, in its successive re-births described above. Its objects of sense perception should be meditated upon by repeating the Mantra of armour, and its senses by repeating the Mantra of weapon; while its appearances, false knowledge, sins, and cessations of beings, should be contemplated by uttering the Mantra which is sacred to the soul and known as the Atma-Mantra (41—47). The ears should be made pure with the essence of the Shiva Mantra, and the purification of the component principles should be made by repeating the Hrid-Mantra. Five oblations should be offered five times in succession, in the course of Garbhadhan and other rites described above; and the extinction of the sinful acts of the disciple should be made with the essence of the Mantra of Maya (illusion). Similarly the chain of hankerings and propensities, which binds him to his successive mundane existences, should be broken with the essence of a similarly

repeated Maya Mantra. Hundred times the oblation should be offered in honour of the goddess of release, and subsequently the fetters that bind him to that particular existence, should be caused to fall off, by permanently damming up the current of his impieties. Five times five, the oblations should be cast into the sacrificial fire, accompanied by the Mantra of Weapon, ending with the Mantra Svaha thereto appended. Seven oblations should be offered to the bonds of life, such as illusion, etc., by repeating the Mantra of Weapon, which should be severed with the sword of knowledge, as an ordinary string of thread is cut in two, with a steel knife, by repeating the Mantra which runs as "Om Hum Hun Fut to the beatitude of salvation." With his both hands the preceptor should unloose the thread, tied round the body of the disciple. He should repeat the Shara Mantra, while thus untying the thread, lay it down in a circle in the sacrificial laddle, full of clarified butter. The thread should be imagined as burnt and reduced to ashes, by repeating the Astra, on the former, and the Kabalastra Mantra on the latter occasion (48—52). Five oblations should be cast into the fire for guarding against recrudescence of the evils of life. The Pryaschitta (the rite of expiation of sin committed through undue performance of the sacrifice) should be performed, and eight oblations should be cast into the fire subsequent thereto by repeating the Mantra which runs as "Om Has to the weapon (Astra) Hum Fut." Then the god of fate should be invoked, and worshipped, and the rite of Tarpana should be done in his honour (53).

Then the sovereignity of the god Bramha, should be returned to him by offering three oblations as follows:—"Om Ham, O Bramhan, whom sound and touch cannot describe or perceive, take these oblations. I offer them to you." The preceptor should inform him the mandate of the god Shiva to the following effect:—"O Brahman! this disciple though formerly possessed of a material body and tormented by its

cravings and desires in common with all other animals, have burnt down all his sins and impieties. Bind him not again with the cycles of necessary existence, though he still lives in a region of which you are the supreme God. Then the preceptor should bid farewell to the above god, gradually fill in the right occult nerve below his spinal chord, by restraining his breath-wind in Kumbhaka, exhibit the Samhar Mudra, and unite his own soul with the Universal One which would thereby look like the disk of the full moon in the beginning of an eclipse.

The preceptor should locate the same in the thread by practising the Rechaka form of Kumbhaka, and worship the drops of ambrosial water contained in the vessel of offering, and place the same on the head of the disciple. Then the god and the goddess should be bid adieu, and the final oblation should be offered, by uttering the Shara Mantra with the term Vousat appended thereto. Thus the beatific principle of non-action, (Nivritti Kala) should be purified in the form of spiritual initiation, made with the object of merging the disciple in the Supreme being. (54—58)

CHAPTER LXXXV.

THE union of the two classes of the fundamental principles of the universe, both pure and impure (limited and absolute), should be brought about by repeating the Mantra "Om Hām Hrum Ham. In the beatific quality or state known as the Pratistha, the preceptor should contemplate as merged the following principles and divinities, viz., the essential virtues of water, light, and sky, the five proper sensibles of

touch, taste, etc., the senses, the principle of cognition, the essential virtues (such as the Satva, Raja and Tama), and the egoistic knowledge (which make up the twenty-four out of the twenty-five fundamental principles of the universe, known as the twenty-five Mahatanmatrabhutas) together with the Purusha or the subjective reality. The preceptor should imagine as merged in the above said Kala, the letters of the alphabet beginning with 'Kha' and ending with 'Ya,' the fifty six Bhuvanas, and the equal number of Rudras who domineer over the same (1—4). The names of the fifty-six Rudras are as follows:—(1) Amaresh, (2) Prabhaba, (3) Naimisha, (4) Puskara, (5) Padi, (6) Dandi, (7) Bhavabhuti, (8) Nakulesha, (9) Harish, Chandra, (10) Srishaila, (11) Anvisha, (12) Asratikesha, (13) Mahakala, (14) Madhyama, (15) Kedara, (16) Bhairava, (these forming the second group of the eight Rudras), (17) Gaya, (18) Kurukshetra, (19) Kala-nadi, (20) Vimala, (21) Attahasa, (22) Mahendra, (23) Bhima, (24) Vasuvapada, (25) Rudrakoti. (26) Raviyukta, (27) Mahavala, (28) Gokarna, (29) Bhadrakarna, (30) Svarnaksa, (31) Sthanu, (32) Ajesha, (33) Sarvagna, (34) Bhasvar, (35) Sudanantara, (35) Suvahu, (36) Martarupi, (37) Vishala, (38) Jatila, (39) Roudra, (40) Pingalaksha, (41) Kuladanstri, (42) Vidura (43) Ghora (44) Prajapatya, (45) Hutashana, (46) Kamrupi, (47) Kala, (48) Karna, (49) Bhayanaka, (50) Matanga, (51) Pingala, (52) Hara, (53) Dhatrisangaka, (54) Sankhukarna, (55) Vidhana, (56) Srikanta, (57) Chandrasekhara, these closing the list of the Rudras.

Now I shall describe the attributes or the glories of the god, who should be worshipped and invoked with epithets derived from each of them as follows:—"Oh thou all-pervading one! Om, Oh thou, who knowest no shape or form! Om, Oh thou all-conquering one! Om, Oh thou eternal source of heat and motion! Am, Oh thou, the infinite source of light! Am, Oh thou the only subjective reality! Om, Oh thou manifest in the fire! Om, Oh thou the smokeless one. Om, Oh thou, the eternal

burning one, without ever being reduced to ashes or without losing anything by combustion! Om, Oh thou who knowest no beginning! Om, Oh thou One amongst multiplicity! Om, Oh thou Dhu, Dhu! Om, Oh thou who dost underlie this terrestrial globe! Om, Oh thou on whom rests the heavenly region of Bhuba! Om, Oh thou in whom the region of Sva has its abode! Oh thou who art the deathless one! Oh thou who dost come out of the universal dissolution! Oh thou the blissful one! Oh thou all! Oh thou the absolute soul! Oh thou the god of gods! Oh thou the Supreme deity! Oh thou lord of good will! Oh thou the supreme heat and light, the presiding deity of Yoga! Oh Muncha, who art the first cause, the all, and the all-pervading one! These are the thirty two attributes of godhead. The essence of the three Mantras of Vamadeva, Shiva, and Shikha, should be meditated upon as permeating the abovesaid Pratistha Kala, together with the two occult psychic nerves respectively known as the Gandhari and the Susumna, and the vital winds called the Samana and the Udana. With his psychic energy, the preceptor should make the abovesaid phase of beatitude, endowed with the sense-organs of taste and reproduction of the species. The fundamental substance, forming the real and underlying substratum of the phase, would be the sentiments only, while the attributes which would form therein the proper objects of sense-perception, would be the proper sensibles of sight, hearing, touch, and taste. The white sphere-shaped mandal would be the shape of the region of the beatific phase under discussion; and the lotus flower, with the attributes it signifies, would be its distinctive emblem (1—15). Dream should be known as the only state of consciousness in that phase; and the god Garudadhvaja, with the attributes of godhead he is the emblem of, should be looked upon as the only cause of all effects happening therein. Then the preceptor should meditate upon the thread as impregnated with the abovesaid Pratistha Kala (beatitude of prosperity), filled in

with all the Bhuvanas before described, and carry that into his own body by repeating the Mantra of the soul, and retain the same within himself, blended, as it were, with the stream of psychic energy flowing in his occult soul-nerve.

Subsequent to that, he should draw it forth from the occult nerve-ganglia, situate within the lower part of his body, by practising the Purak form of Kumbhaka, and by exhibiting the Mudra known as the Ankusha (mace) mudra, while mentally repeating the Mantra "Om Ham Khim Ham to the noose of the Pratistha Kala Om Fut Svaha." Then he should take the latter out of the occult soul-nerve, by exhibiting the Samhar Mudra; and retain the same in the lower part of his heart, by practising the Kumbhaka and by simultaneously repeating therewith, the Mantra Om Ham Hrun Hram Hrun to the Pratistha Kalapasha Hnu Fut. Then he should project the same into the sacrificial pitcher, by practising the Rechaka form of Kumbhaka, and by repeating the same Mantra. Thus having worshipped the same with the above Mantra, three oblations should be cast into the fire with the Mantra coupled with the term Svaha in the end, for ensuring the continuance of the Kala in the sacrificial pitcher. The god Vishnu should be subsequently invoked and worshipped; and the rite of Tarpana should be performed in his honour. The god should be prayed as follows:—"Oh Vishnu, who dost preside over the phase of beatitude about to be purified and made patent in the disciple. I shall initiate him in this thy kingdom. Be gracious, Oh lord! so that he may enter the door of salvation. Then as before, the god Vagishvar and the goddess Vagishvari should be invoked, worshipped, and propitiated with the rites of Tarpana; after which the preceptor should gently touch the heart of the disciple by repeating the Mantras "Om, Ham, Ham, Ham, Fut;" and enter into the same by repeating the abovesaid Mantra. The preceptor should sever the string of pure consciousness, located

in the abovesaid thread with the Mantra of weapon. Then he should draw it into his own heart, by repeating the Hrid-Mantra coupled with the term Svaha in the end; and lodge the same in his own soul, by repeating the Mantra of the soul, preceded by the Astra Mantra, and followed by the term namas; the Mantra thus formed, would read as "Om, Ham, Ham, Ham, obeisance to the soul (Atmanā namas). Then the union of the god and the goddess should be brought about; and the seed of soul should be cast into the womb of the goddess Vagishvari, by exhibiting the Udbhavamudra from the left; the Mantra being "Om, Ham, Ham, Ham, obeisance to the soul." The Hrid-Mantra should be repeated for endowing the soul-child, as it were, with a distinct form and shape. The postnatal ceremony of the above child, should be performed by uttering the Siras-Mantra. Its possession should be determined by repeating the Shikha-Mantra, its objects of enjoyment being offered with the essence of the Mantra of armour. The component principles of the new-born soul-child, should be purified by uttering the Hrid-Mantra; and the rite of Garbhadhana should be done unto him as before. Hundred oblations should be offered with the Mantra of Release, for unloosening, as it were, the bonds of the world. Thus having unfettered the disciple, the preceptor should cut the thread with a knife, over which the Kala-Mantras had been repeated; the Mantra of weapon having been repeated hundred times before that. The Kala-Mantra which should be repeated on the occasion, being "Om, Hrim;" the noose having been made permeated with the beatitude of Pratistha. Hun Fut. Then the noose or the thread, described above, should be gathered up in a knot, by repeating the Mantra of weapon as described in the preceding chapter, then placed in the cavity of the sacrificial laddle, full of clarified butter, and cast into the fire with an oblation. The Kalastra Mantra-should be read on the latter occasion, and five oblations should be

cast into the fire, for guarding against the fresh cropping up of the shoots of illusion. Then the ceremony of expiation of sin, should be performed with oblations cast eight times into the sacrificial fire, with the Astra-Mantra as "Om Has Hun Fut to the weapon." The God Hrishikesha should be invoked with the Hrid-Mantra. The god should be worshipped, and the rite of Tarpana should be done unto him. The sovereignty of the god Vishnu over the region in which the beatitude under discussion is located, and which had been borrowed by the preceptor at the outset of the sacrifice, should be returned to him. The Mantra which should be repeated on the occasion, being "Om Ham accept this dowry of sentiment, Oh lord." Then the Mandate of the god Shiva should be read over to the god which is to the following effect. "Oh lord, the initiated disciple, though possessed of a material body, and formerly subject to the ills of life, in common with the lower animals have reduced his former iniquities to ashes. Bind him not to the chain of re-birth. Then the preceptor should bid farewell to the god Vishnu by exhibiting the samharmudra, and unite his own soul with the universal One, which would look like the disk of the moon in the middle part of a lunar eclipse, and merge the same in the thread, representing the bond of the world. Then the god and the goddess should be taken leave of, and the sacrificial fire-god should be worshipped with flowers, etc., and the final oblation should be cast into the fire. Thus the beatific phase known as the Pratistha should be purified (16—31).

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CHAPTER LXXXVI.

THE God said :—The union of the Vidya Kala and the Prachina Kala should be made, as before described, by uttering the Mantra "Om Houm Kshim. I shall now enumerate, Oh Bramhan, the tattvas or the fundamental principles which should be located in the beatitude of knowledge (Vidyakala). They are the principles of Raga (attachment), Suddha Vidya (pure knowledge), Nyati (fate), and Maya (illusion), which together with the two mentioned above are seven in number. The letters 'Ra,' 'La,' 'Va,' and the three "Ss" which are known as the emblems of the six different branches of learning (Sat Vidya), should also be projected into the abovesaid phase of beatitude. I shall now describe the twenty one padas (terms) which should also be located in the same (1—3).

Om obeisance to the god Shiva, who is the lord of all created things. Ham to the god Ishana at my head;—to the Tat-purusha at my face;—Aghora at my heart, to Bamadeva at my anus, and to the god who is revealed in the form of Sadjeyata, who pervades my entire body. Om obeisance to the mysterious of the mysterious. Om obeisance to the protector of the universe. Om obeisance to the deathless one. Om obeisance to the lord of all. Om obeisance to the god who is resplendent as the light. Om obeisance to the god of gods. Om obeisance to the source of all thoughts and sentiments. Om obeisance to the god who pervades this universal expanse of ether.

Now I shall enumerate the names of the Bhuvanas and the Rudras who preside over the same, and describe their nature. The names of the Rudras, Oh Brahman, are as follows :—Bamadeva (the god of irascible nature). Sarvabha-

vodbhava. (The god from whom all get their birth), Bajradeha (the thunder-bodied One). Prabhu (lord), Dhata (the weilder of fate), Krama (order), Vikrama (power), Suprabha (the resplendent One), Vatu (the agile One), Prashanta (the supreme pacified One) Paramaksara (the Supreme knowledge). Shiva (the blissful One), Sashiva (the One possessed of the Supreme benediction), Babhru (the yellow light), Aksaya (the being who knows no loss or waste). Shambhu (the begetter of peace), Adristurupa (the eternal being, the like of whom has not been found), Adrista-nama (the invisible One). Rupabardhana (the promoter of beauty), Manonmona (expander of mind), Mahavirja (the mighty One), Chitrangada (the variegated one) Kalyana (the blissful One), Mantra (the controller of mind), Ghora (the dreadful One). Amara (the immortal One). In the abovesaid phase of beatitude, the preceptor should meditate upon the two occult psychic nerves known as the Pusha and the Hastijihva, and the vital winds called the Vyana, Naga and the Pravanjana described before. The only object of sense-perception which should be contemplated in the abovesaid principle of beatitude, is what is perceived through the sense of sight. The principle of beatitude under discussion, should be regarded as the region where the sense of sight, and the sense-organ of locomotion, are only operative, the attributes, which act upon the organism, being the proper sensibles of sound, touch and sight only. The state of consciousness, which prevails in this particular region of beatific bliss, is the state of absolute psychic sleep which is bereft of all dreams or false knowledge. The god Rudra should be looked upon as the cause which has brought to being this particular region of beatitude, and the preceptor should meditate upon all the Bhuvanas as located in this beatific principle of knowledge (4—10). The stirring up and severence of the beatific principle, thus psychically projected into the heart of the disciple, should be made by the preceptor, by penetrating into

the same as before described; and he should take that out of the heart of the disciple, by bringing into action the psychic energy of his own being. The preceptor should then locate the same in his own soul, and subsequently project the same into the receptacle for the sacrificial fire, after having addressed the new-born soul-life. The god and the goddess should be invoked and worshipped, and the preceptor would wake up the new-born soul in the heart of the disciple, with the Mantra spoken of above, take hold of and merge the same in his own soul, and subsequently cast the same into the womb of the goddess Vagishvari (the goddess of speech) by repeating the Dvadashanta Mantra, and by exhibiting the Udbhavamudra from the left (11—14). The rite of Garbhadhan and the postnatal purification should be performed unto the new-born soul child. The region of its stay and operation should be determined. The ears and the component principles of the disciple's body should be purified, and hundred oblations should be offered to Niscriti the goddess of release) according to rules laid down before; and the ceremony of Mala-karma should be performed with the Maya Mantra, inorder that the chain that binds the disciple to the recurring series of existences, might fall off. The thread tied round the body of the disciple, should be severed with a knife; and the dynamical energy of evil in the disciple, should be brought to a dead halt in the way described in the preceding Chapter. The thread or the noose should be severed, gathered up in a knot, and placed in the sacrificial laddle, full of clarified butter, and then reduced to ashes as directed before. The rite of expiation of sin should be then performed. The god Rudra should be invoked and worshipped, and the sensibles of sight and smell should be assigned to him with the Mantra, "Om Hrim, Oh Rudra, take this dowry of the proper sensibles of sight and smell." The mandate of the god Shambhu should be read out to the Rudras, and the preceptor should

bid them adieu after worship. The preceptor should take the principle of knowledge out of his own soul, and locate the same in the thread or noose standing for the bond of existence. Then he should concentrate his whole self on the soul-point in the head of the disciple, and bid farewell to the god and his goddess. The final or the oblation closing the sacrifice, should be cast into the sacrificial fire, and the rite of making up any deficiency in performing the same, should be undertaken as directed before. Thus the phase or the principle of beatific knowledge (Vidya Kala) should be purified. (15—21.)